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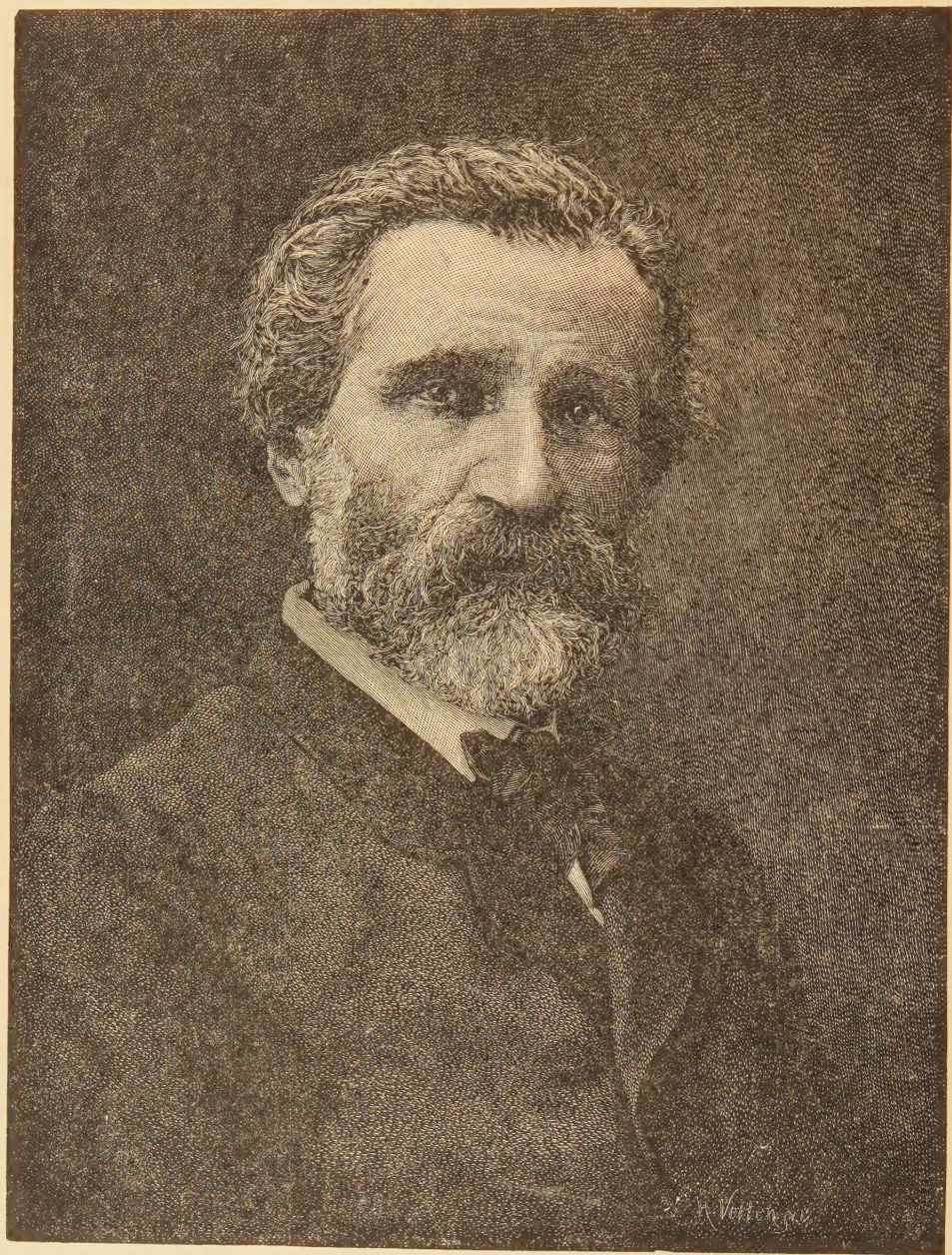
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J. Verdi

G. SCHIRMER'S
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AÏDA

Opera in Four Acts

BY

G. VERDI

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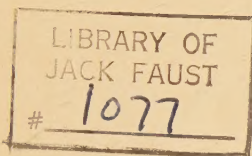
MRS. G. C. LAURENCE

WITH AN ESSAY ON THE HISTORY OF THE OPERA BY

W. J. HENDERSON

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A 256

AïDA.

FIRST PERFORMED AT CAIRO, EGYPT, DEC. 24, 1871; AND AT MILAN, FEB. 8, 1872.

Characters of the Drama,

With the Original Cast as Presented at the first Performances.

		(At Cairo)	(At Milan)
AÏDA	Soprano	Signora POZZONI	Signora STOLZ
AMNERIS	Mezzo-soprano	Signora GROSSI	Signora WALDMANN
RADAMÈS	Tenor	Signor MONGINI	Signor FANCELLI
AMONASRO	Baritone	Signor STELLER	Signor PANDOLFINI
RAMPHIS	Bass	Signor MEDINI	Signor MAINI
THE KING	Bass	Signor COSTA	Signor PAVOLERI
A MESSENGER	Tenor	Signor BOTTARDI	Signor VISTARINI

Priests, Priestesses, Ministers, Captains, Soldiers, Officials, Ethiopian Slaves and Prisoners, Egyptian Populace, etc.

The scene is in Memphis and Thebes, at the time of the Pharaohs' power.

ACT I.—1. THE KING'S PALACE, AT MEMPHIS; 2. TEMPLE OF VULCAN, AT MEMPHIS.

ACT II.—1. A HALL IN THE APARTMENTS OF AMNERIS; 2. BEFORE A GATE

OF THE CITY OF THEBES. ACT III.—ON THE BANK OF THE

NILE, WITH TEMPLE OF ISIS. ACT IV.—1. HALL IN THE

KING'S PALACE; 2. TEMPLE OF VULCAN.

Aïda.

The importance of Verdi's "Aïda" as a work of musical art can hardly be overestimated. It is as certain as anything in art-history can be, that this production revolutionized modern Italian opera, and that to its influence is due the composition of such works as "Cavalleria Rusticana" and "Pagliacci." In itself, the opera marks the beginning of what has been called Verdi's third period. Commentators on his work are fond of pointing out that his style changed when he wrote "Ernani," something more than half a century ago, and that it wholly altered once again, when he produced "Aïda." The change from his first style to his second is one that can be discerned only by very careful students of his scores, but that from his second to his third was at once patent to the entire world. "Aïda" was acclaimed as a revelation of new and unsuspected powers in the composer of

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"*Il Trovatore*" and "*La Traviata*," though careful judges ought to have said that it was the result of old powers wielded with a new purpose. There was no dissent, however, from the general verdict that the "grand old man" of Italian music had given the world a masterpiece, an opera far and away beyond the best works of Rossini, Donizetti and Bellini, brilliant in its opulence of color, gorgeous in its instrumentation, filled in every measure with a splendor of melodic beauty, and throbbing with dramatic passion. From that verdict there has not yet been any dissent, and the only Italian who has rivaled "*Aida*" is Verdi himself in his noble "*Otello*" and his marvelous "*Falstaff*."

It is frequently asserted that "*Aida*" was written for the opening of the new opera house at Cairo, Egypt, built by Ismail Pacha. The error of this statement, however, is established by the fact that the house was opened in 1869. Ismail Pacha had certain lordly ambitions which did him credit. He desired to appear before the civilized world as a munificent patron of the arts, and his earnest desire was to add to the lustre of his new opera house by producing a work based on an Egyptian story. He naturally turned to Verdi, then the reigning operatic master. Verdi was not at first inclined to accept the offer, and he named as his price a figure so high that he thought it would frighten the Khedive. However, his terms were promptly accepted, and gradually Verdi came to view with interest, and at length with enthusiasm, the opportunities for high coloring and brilliant effects offered by the location of the action in Egypt. The Khedive confided to Mariette Bey, the eminent French Egyptologist, the task of finding a story suitable for operatic treatment and likely to appeal to Verdi. The Bey had found in his studies of ancient Egyptian history an incident from which he developed the original plan of the libretto of "*Aida*." This plan was transferred to M. Camille du Locle, who wrote the recitative and lyrics in French prose. His work was done at Verdi's home, at Busseto, Italy, and profited much by the composer's practical advice. Indeed, Verdi did much toward the preparation of his own libretto, and the double stage in the last act, showing Radamès and *Aida* dying in the tomb under the temple in which Amneris is bowed in grief, is entirely his. Signor Ghislanzoni translated the French prose into Italian verse, and when the music had been completed, the Italian was translated into French verse for use on the operatic stage of France.

Verdi set to work at once. Meanwhile the Khedive had decided that he would like to have the composer go to Egypt to conduct the first performance. Verdi's price for writing the opera was \$20,000, and \$30,000 if he went to Egypt. But at the end, his horror of the ocean—he had once gone to London and suffered from sea-sickness—overcame him, and he refused to go at any price. The original plan was to produce the opera toward the close of 1870, and for that purpose the scenery was painted in Paris. But the Franco-Prussian war broke out, and the scenery was a prisoner. Verdi, during the year's postponement, was not idle. He made some important improvements in the score. He cut out a chorus in Palestrina style, and substituted a chorus and a romanza for "*Aida*." He had come to the wise conclusion, that the Palestrina style would be incongruous in an Egyptian

opera. The opera was produced on December 24, 1871. The conductor was Signor Bottesini, the famous double-bass player, and the cast was as given above. The audience was a strange mixture of Europeans and Orientals. Filippi, the Italian critic, wrote :

"The Arabians, even the rich, do not love our shows; they prefer the mewings of their tunes, the monotonous beatings of their drums, to all the melodies of the past, present, and future. It is a true miracle to see a turban in a theatre of Cairo. Sunday evening the opera house was crowded before the curtain rose. Many of the boxes were filled with women, who neither chattered nor rustled their robes. There was beauty, and there was intelligence, especially among the Greeks and the strangers of rank, who abound in Cairo. For truth's sake, I must add that, by the side of the most beautiful and the most richly dressed, were Coptic and Jewish faces, with strange head-dresses, impossible costumes, a howling of colors,—no one could deliberately have invented worse. The women of the harem could not be seen. They were in the first three boxes on the right, in the second gallery. Thick white muslin hid their faces from prying glances."

The success of the opera was most emphatic. A chorus of praise rang through Europe, and the genius of Verdi was acclaimed in glowing terms. "*Aïda*" was next given at La Scala, Milan, February 8, 1872. It was given in Paris on April 22, 1876, with Mme. Stolz, Mlle. Waldmann, Signor Masini, Signor Pandolfini, Signor Medini, and M. Edouard de Reszké in the cast. The first performance in America was given at the Academy of Music, New York, on November 26, 1873, with the following great cast: *Aïda*, Octavia Torriani; *Amneris*, Annie Louise Cary; *Radamès*, Signor Italo Campanini; *Amonasro*, M. Victor Maurel; *Ramphis*, Signor Nannetti; *King*, Signor Scolara.

The story of "*Aïda*" is supposed to belong to the time of the Pharaohs, and its action is located at Memphis and Thebes. The first act begins in the King's palace in the former city. The High Priest, *Ramphis*, tells *Radamès* that the Ethiopians are marching against Egypt and that the goddess *Isis* has named the leader of the defending army. *Radamès*, left alone, declares how happy he would be could he lead the army to victory and return to lay his laurels at the feet of *Amneris*'s slave, *Aïda*, whom he loves. *Amneris* and *Aïda* join him. *Amneris* loves him, and from his demeanor and that of *Aïda* she suspects the truth. She swears to avenge herself if her suspicion proves correct. The King and his court enter, and presently a messenger comes to announce that it is *Amonasro* who is leading the invaders. *Amonasro* is *Aïda*'s father, but she alone knows this. The King declares that *Isis* has chosen *Radamès* to lead the Egyptian army, and directs him to go to the temple of *Ftha* (*Ptah*) to receive the consecrated arms. The scene concludes with a martial ensemble. The second scene takes place in the temple, where the priests invoke *Ftha* and the priestesses dance the sacred dance. *Radamès* receives the arms, and departs upon his mission.

The second act opens in the apartments of *Amneris* at Thebes. *Amneris* bewails the absence of *Radamès*, and her slaves vainly try to console her. *Aïda* enters, and *Amneris*, to test her, says that news has come of the death of *Radamès*.

Aïda's grief betrays her love, and Amneris threatens her with destruction. The second scene shows a great square, into which the triumphal army marches with Radamès glorified as a conqueror. He brings with him a number of Ethiopian prisoners, among them Amonasro, who is not known to be the king. Aïda rushes to her father's arms, and joins him in begging for the lives of the prisoners. Radamès, seeing Aïda's grief, joins in the prayer, which Amneris and the priests oppose. The King releases all the prisoners save Amonasro, who is to remain as a slave with Aïda. Then, to the joy of Amneris, and the horror of Radamès and Aïda, the King bestows his daughter's hand on Radamès.

The third act takes place on the Nile's bank before the temple of Isis, whither Amneris, on the eve of marriage, has gone to pray. Aïda has made an appointment to meet Radamès near the temple, and while she waits for him she bewails her separation from her native land. She is surprised by her father, who has discovered her love for Radamès, and orders her to induce the young man to reveal the plans of the Egyptians. Aïda at first refuses, but after an outburst of savage wrath on the part of her father, she consents. Radamès arrives. Amonasro conceals himself. Aïda tries to lure Radamès to flight with her. He yields, and discloses the Egyptian plans. Amonasro appears, announces that he has overheard, and that he is the king of Ethiopia. Amneris comes out of the temple in time to overhear some of the dialogue. Amonasro rushes upon her with his knife. Radamès interferes and forces Amonasro and Aïda to fly, while he remains and surrenders himself to Ramphis.

The fourth act opens in a chamber adjoining the court in which Radamès is to be tried. Radamès is brought in for trial, and is met by Amneris. She beseeches him to abandon Aïda, and promises that she will intercede for him if he will do so. He refuses. She tells him that Amonasro has been killed and that Aïda has fled. Still he refuses, and Amneris bitterly repents the outcome of her own jealousy. The priests lead Radamès to trial. Amneris, in an agony of grief, hears them accuse him, while he submits in silence to condemnation. They return with their prisoner, and as they pass out Amneris curses them. The second scene shows the temple and the vault beneath it. Radamès, shut in the vault, breathes a prayer that Aïda may never know his fate. But Aïda, who has already found her way to the vault and awaited him there, comes forward. They embrace one another, while above the priestesses sing their chant. Aïda dies in the arms of Radamès, while Amneris, garbed in mourning robe, enters the temple and sinks prostrate in despair upon the huge stone that closes the vault.

This is an admirable story for operatic treatment. It presents an effective sequence of the grand emotions—love, joy, hatred, jealousy, despair and rage, all of which are susceptible of adequate musical expression. It offers a fine variety of action and scenery, and excellent opportunity for spectacular display. The glitter and pomp of the triumphal procession at the close of the second act make a strong and impressive contrast with the subdued glory of the moonlight night on the banks of the Nile in the third act. Indeed, there are few operas in which the scenic surroundings, the action and the emotions are so completely in accord, and it is partly owing to this that Verdi was able to make his music a puissant element in a

powerful organization. As for the music, it is difficult to speak of it without appearing to indulge in extravagant praise. It is so rich in melody and harmony, so closely wedded in expressive power to the meaning of the text and so broadly dramatic in all its aspects, that it claims a place among the most striking art-products of our time. The glitter of theatrical tinsel offends finer taste here and there, but, as a whole, "Aïda" is without doubt a masterpiece.

It is an opera from which one can easily select "gems," but closer study will convince the music-lover that it is a necklace of equally fine jewels. The opening recitation of Ramphis and Radamès, by its melodious character and the strong coloring of its accompaniment, invites one to enter at once the enchanted domain of the ancient East. The first aria of Radamès, "Celeste Aïda," is full of character and tenderness, and in the ensuing trio the note of tragic portent is firmly sounded. The martial finale makes the first scene a sort of prologue to the opera, summing up, as it does with its pomp of war, the opening chapter of love, jealousy, ambition and defiance. All the passions of the drama make their appearance in elementary form in the first scene, and give us a foretaste of what is to come. The dance and song of the priestesses in the temple of Ftha are weirdly Oriental in character, and the invocation is broad and dignified. The opening of the scene in the chamber of Amneris is luxurious in color and feeling, while the duet between the princess and her slave is full of passion. The finale of the act, the triumphal procession and the plea for the prisoners, is dazzling in its splendor.

But Verdi reaches his climax in the Nile scene. In all Italian opera there is no finer example of the true aria than Aïda's "O patria mia." It is eloquent in its expressive power, beautiful in its pure melody, perfect in form, and subtly forceful in its harmonization. The subsequent duet for Aïda and Amonasro is a superb piece of writing, while the duet for Aïda and Amneris, though it falls somewhat more into the habit of theatrical diction, especially in its *ad captandum* close, has nevertheless the power of a warm mood-picture. The remainder of the opera is less effective with the general audience, but it is all good music and beautiful.

Those who are familiar with Verdi's earlier works, such as "La Traviata" and "Il Trovatore," while they may detect in "Aïda" occasional reminiscences of them, cannot fail to perceive the great change in the master's style. In "Aïda" he has abandoned the elementary dance-rhythms, the antique melodic formulæ, the bald and empty passages of recitative between the set numbers, and the cheap and noisy instrumentation. The rhythms are broader and more scholarly; the melody is fresh, original and diversified in character; the harmony is immensely rich and expressive, and the instrumentation glows with Oriental warmth of color. The critics who went to Cairo in 1871 declared that Verdi, the Italian Verdi of the honey-tuned Neapolitan school of composers, had been inoculated with the virus of Wagnerism. It would have been strange, indeed, if Verdi had not discerned the general trend of operatic art under the stimulus of Wagner's proclamations; but although he arose and girded himself to step to the place rightly his in the van of progress, he made no sacrifices of his own individuality.

Verdi remained in "Aïda" as truly an Italian composer as he was in "Rigo-

letto." His melody was purely Italian in its technical character and its adherence to the fundamental forms of its school. He continued to employ the set forms, the aria, duet, trio, etc., but he molded them on broader lines and infused into them a truer dramatic utterance. He remodeled his instrumentation so as to add to his operatic canvas all the colors of the modern orchestral palette. In a word, he showed how a man of genius could vitalize the shopworn apparatus of Italian grand opera, just as Mozart had done nearly a century earlier in his "Don Giovanni." In his earlier works Verdi demonstrated that he possessed immense vigor, abundant melodic invention, and inexhaustible resourcefulness. But he was working on the lines of tradition, and the traditions of the Neapolitan school, founded by Alessandro Scarlatti, father of the operatic aria, and maintained by Rossini, Donizetti and Bellini, demanded tunefulness for its own sake without regard to the spirit of the text. It was when Verdi threw overboard the traditions of this school and adapted its methods, after modernizing them, to the legitimate business of dramatic expression, that he produced "Aïda," a work which ought to live among the masterpieces of our era.

Some critics have affected to discover "leading motives" of the Wagnerian kind in "Aïda," but such critics do not understand the nature of the Wagner system. Verdi does use a melodic phrase to indicate the personality of Aïda, but it is employed chiefly to herald her entrance. Other commentators have pointed to his instrumentation as an evidence that he had succumbed to the influence of Wagner. But in "Aïda" Verdi for the first time in his career made a deliberate attempt at local color. Some writers have pointed out what they believed to be Oriental themes in his music. Whether he adapted extant themes to his purpose or not is a matter of small import. The main point is that he employed a scheme of harmony and instrumental color which keeps the Oriental locale of the opera constantly in the hearer's mind. The music of "Aïda" is fitted not only to the emotions of the drama, but to the scene of action, and that, too, without any clap-trap obtrusiveness.

The career of Verdi is an epitome of the history of Italian opera in his time, for he has been the leader of his school. His followers number all the members of what has been called the young Italian school. Its one product has been the condensed opera, such as "Pagliacci." The one-act operas of Mascagni and Leoncavallo employ every item of Verdi's apparatus as found in "Aïda." The single new element is the condensation. Verdi has been the model and the despair of these younger men. Whosoever desires to know the Italian opera of our time at its best, should study the scores of Verdi's last three operas, "Aïda," "Otello" and "Falstaff." But of these three, the first is the only one that preserves the forms of the older school, and hence it is to-day and must remain for all time the noblest example of Italian opera as established by its most admirable exponents.

W. J. HENDERSON.

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A Ì D A.

Opera in Four Acts
by
G. VERDI.

Prelude.

Andante mosso. (♩ = 76)

Piano.

pp

ppp

cresc.

p

K.O. *

The musical score consists of five systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#). The notation includes various dynamics and articulations:

- System 1:** The bass staff begins with *ppp*. The treble staff has *ppp m.d.* and *pp* at the end.
- System 2:** The treble staff starts with *pp*. The bass staff has a *cresc.* marking.
- System 3:** Both staves feature *ff* (fortissimo) markings.
- System 4:** The treble staff has *dolciss.* and *ppp*. The bass staff has *ppp* and a *b8* marking.
- System 5:** The bass staff has a *b8* marking. The treble staff has *dolce*.

The notation includes various musical symbols such as notes, rests, slurs, and articulation marks (e.g., ^, v, x).

Act I.

Introduction.

SCENE I. Hall in the palace of the King at Memphis. To the right and left, a colonnade with statues and flowering shrubs. At the back a grand gate, from which may be seen the temples and palaces of Memphis, and the Pyramids.

Allegro assai moderato. (♩ = 92.)

(Radamès and Ramphis in consultation.)

Ramphis.

Sì: cor - re vo - ce che l'E - tio - pear -
Yes, it is rumored that the E - thiop

Piano. *p legato*

di - sca sfi - dar - cian - co - ra, e del Ni - lo la val - le
dares once a - gain our pow - er, and the val - ley of Ni - lus

e Te - be mi - nac - ciar. Fra bre - ve un mes - so re - che - ra il
threa - tens, and Thebes as well. The truth from mes - sengers I soon shall

Radamès.

ver. La sa - cra I - si - de con - sul - ta - sti?
learn. Hast thou con - sult - ed the will of I - sis?

Ramphis.

5

El - la ha no - ma - to del l'E - gi - zie fa - lan - giil con - dot -
She hath de - clar - ed who of E - gypt's re - nown - ed ar - mies

Radamès.

Ramphis.

Oh lui fe - li - ce!
Oh hap - py mor - tal!

tier su - pre - mo.
shall be - lead - er.

Ad libitum

pp

Ramphis.

(Looking significantly at Radamès.)

Gio - va - ne e pro - de è des - so.
Young in years is he, and dauntless.

O - ra, del Nu - me re - coi de - cre - ti al
The dread com - mand - ment I to the King shall

(exit.)

Re.
take.

dim. sempre

morendo

Romance.

Radamès. *Recitative.*

Se quel guerrier io fos-si! se il mio so-gno si av-ve-ras-se!
 What if 'tis I am chosen, and my dream be now ac-complish'd!

Piano.

Allegro vivo. (♩ = 126) *con entusiasmo*

Un e-ser-ci-to di
 Of a glorious ar-my

pro-di da me gui-da-to — e la vit-
 I — the cho-sen lea-der, mine glorious

to-ria — e il plau-so di Men-fi tut-ta!
 vict'-ry, by Mem-phus re-ceiv'd in tri-umph!

E a te, mia dol-ce A-i-da, tor-nar di lau-ri
 To thee re-turn'd, A-i-da, my brow entwin'd with

p

cin - to — dir - ti: per te ho pu - gna - to, per te ho
lau - rel: tell thee, for thee I bat - tled, for thee I

vin - to!
conquer'd!

Andantino. (♩ = 116.)
con espress.

Ce - le - ste A - i - da, for - ma di -
Heav'n - ly A - i - da, beau - ty re -

vi - na, mi - sti - co ser - to di lu - cee
splen - dent, Ra - di - ant flow - er, bloom - ing and

fior,
bright;

8

del mio pen-
Queen - ly - thou

portate la voce

sie - ro tu sei re - gi - na, tu di mia
reign - est o'er me trans - cen - dent, Bathing my

24

ten. m.s.

vi - ta sei lo splen - dor.
spir - it in beau - ty's light.

p espress.

m.s.

sempre dolceiss.

Il tuo bel cie - lo vor - rei ri - dar - ti, le dol - ci
Would that, thy bright skies once more be - hold - ing, Breathing the

m.d. m.s. m.d. m.s.

animando un poco

brez-ze del pa-trio suol: un re-gal ser - to sul crin po -
 air of thy na-tive land, Round thy fair brow a di - a - dem

ten.

m.d.

con entusiasmo

f

sar - ti, er - ger-ti un tro - no vi - ci - no al
 fold - ing, Thine were a throne by the sun to

f

col canto

sol, ah! Ce - le - ste A -
 stand, ah! Heav'n - ly A -

p *leggerissimè*

espress.

i - da, for - ma di - vi - na,
 i - da, beau - ty re - splen - dent,

mi - sti - co rag - gio di lu - ee e
Ra - di - ant flow - er, bloom - ing — and

pp

fior, del mio - pen - sie - ro
bright, Queen - ly — thou reign - est

p

tu sei re - gi - na, tu di mia
o'er me trans - cen - dent, Bath - ing my

vi - ta sei lo splen - dor.
spir - it in beau - ty's light.

p

parlante ppp

Il tuo bel cie - lo vor - rei ri - dar - ti, le dol - ci brez - ze del pa - trio
 Would that, thy brightskies once more be - hold - ing, Breathing the airs of thy na - tive

*ancora p**animando*

suol; un re - gal ser - to sul crin po - sar - ti, er - ger - ti un
 land, Round thy fair brow a di - a - dem fold - ing, Thine were a

ancora p

tro - no vi - ci - no al sol, un tro - no vi - ci - no al
 throne by the sun - to stand, a throne by the sun to

pp *leggermente*

sol, un tro - no vi - ci - no al sol.
 stand, a throne by the sun to stand.

*morendo**pp**p**ppp**allarg. e morendo*

Duet.

Amneris and Radamès.

Terzet.

Aïda, Amneris & Radamès.

Allegro assai moderato. (♩ = 92)

Amneris.

Qua-le in-so-li-ta gio-ia nel tuo
In thy vis-age I trace a joy un-

Piano.

p legato

sguar-do!
wont-ed!

Di qua-le no-bil fie-
What mar-tial ar-dor is

rez-za ti ba-le-nail vol-to!
beaming in thy no-ble glanc-es!

Degna d'in-vi-dia oh!
Ah me! how worthy

quan-to sa-ri-a la don-na il cui brama-toa-
were of all en-vy the wo-man whose dear-ly wish'd-for

f *stent.*

spet-to tan - ta lu - ce di gau - dio in te - de-stas - se!
 presence could have pow - er to kin - dle in thee such rap - ture!

pp

Radamès. Recit. **Allegro. (♩ = 100)**

D'un so-gno av-ven- tu - ro-so si be - a - vai! mio co - re.
 A dream of proud am - bi-tion in my heart I was nurs - ing:

p **Recit.**

Og - gi, la Di-va proffer-se il no - me del guer - rier che al cam - po le schie-re e -
 I - sis this day has declar'd by name the warrior - chief ap - point-ed to lead to

gi - zie con - dur - rà - Ah! - s'io fos-si a tal o - nor pre -
 bat-tle E - gypt's host! Ah! for this hon-or, say, what if I were

Andante mosso (♩ = 84)

Amneris. *grazioso*

scel-to_ Ne un al-tro so-gno ma - -
cho-sen? Has not an-oth-er vi - -

a tempo
p dolceiss.

Più lento (♩ = 66)

rall. *con espansione*

i più gen-til, più so-a-ve, al co-re ti par-lò? Non hai tu in
sion, one more sweet, more en-chanting, found fa-vor in your heart? Hast thou in

col canto *f*

Radamès.

(sotto voce)

(aside)

Men-fi de-si-de-rii_ spe-ran-ze? I-o! (quale in-
Mem-phs no at-trac-tion_ more charming? Il! (fa-tal

dim. *ppp* *ppp*

Allegro agitato e presto. (♩ = 132)

chiesta!) (Forse_ far-ca-no a-
question!) (Has she_ the se-cret

pp

mo - re
yearning

sco - pri _____ che m'ar - de in
Di - vin'd _____ with - in me

Amneris. (aside)

co - re_)
burning?)

(Oh guai!
(Ah me!

se un al - tro a -
my love if

mo - re
spurning

ar - des - se a - lu - i nel
His heart to an - oth - er were

Radamès.

co - re!)
turning!)

Del - la sua schia - va il no - me mi les - se nel pen -
Have then mine eyes be - tray'd me, And told A - i - da's

Amneris.

Guai se il mi - o sguar - do pe - ne-tra que - sto fa - tal mi -
 Woe if hope should false have play'd me, And all in vain my

sier! —
 name! —

ster! gua - i se il mi - o sguar - do pe - ne-tra que - sto fa - tal mi -
 flame! Ah, woe if hope should false have play'd me, And all in vain my

For - se mi les - se nel pen -
 Have then mine eyes told A - i - da's

ster! gua - i se il mi - o sguar - do pe - ne-tra que - sto fa - tal mi -
 flame! Ah, woe if hope should false have play'd me, And all in vain my

ster! For - se mi les - se, mi les - se nel pen -
 name? Have then mine eyes told, yes, told A - i - da's

p

ster! oh! gua-i, oh! gua-i, oh, gua-i!)
 flame! ah! woe,— ah! woe,— ah! woe!—

p

sier, mi les - se nel — pen - sier!)
 name, have told — A - i - da's name!)

p *rall.*

Andante mosso. (♩ = 76.)

(enter Aïda)

p dolce espress.

pp

Radamès.
 (seeing Aïda)

Amneris.
 (aside)

(watching)

Des - sa! (Ei si tur - ba... e qua - le
 She here! (He is troubled... Ah, what a

Allegro. Tempo I.

sguar - do ri - vol - se a lei! A - i - da! —
 gaze doth he turn on her! A - i - da! —

dolce *p cresc.*

a me ri - va - lel_ for - - - - se sa -
Have I a ri - val? Can it be

Andante mosso. (♩=76.)

(turning to Aïda.) *con grazia*

ria co - stei?) Vie - ni, o di - let - ta, appress - sa - ti_
she her - self?) Comehith - er, thou I dear - ly prize_
pp

schia - va non sei nè an - cel - la qui - do - ve in dol - ce fa - sci - no
Slave art thou none, nor me - nial; Here have I made by fond - est ties

io ti chia - mai so - rel - la... Pian - gi? del - le tue
Sis - ter a name more ge - nial... Weep'st thou? Oh tell me
p *pp*

Aïda.

Più mosso.

Ohimè! di guerra
A-las! the cry of

la - cri-me sve-lail se - gre - to, — sve - lail se - gre-to a me.
where-fore thou ev - er art mourning, where-fore thy tears now flow.

Più mosso. (♩=112.)

fre - mere l'a - tro - ce gri-di-jo sen - to_ Per l'in-fe-li - ce
war I hear, Vast hosts I see as - sem - ble_ There-fore the coun - try's

Amneris.

pa - tri-a, per me, per voi pa-ven - to. Fa - vel - lijl ver? nè
fate I fear, For me, for all I trem-ble. And art thou sure no

rall.

pp

(Aïda casts down her eyes and tries to hide her emotion.) Allegro come prima.

s'a - gi - ta più gra - ve cu - rain te?
deep-er woe now bids thy tears to flow?

pp

Amneris. (aside, regarding Aïda.)

con voce cupa

(Trema!

(Tremble!

o re - a schiava!

oh thou base vassal!

Radamès. (aside, regarding Amneris.)

(Nel

(Her

Ah!

Yes!

vol - - - to a lei ba - le - na -
glance with an - ger flashing -

trema,
tremble,

rea schia - va, trema,
base vas - sal, tremble,

lo sde - gno ed il so -
Proclaims our love sus -

ch'io nel tu - o cor di-scen-da!
Lest, thy se - cret stain de-tect-ed,

spet-to_ guai se l'ar-ca - no af-
pect-ed_ Woe! if my hopes all

Tre - ma che il ver_ m'ap -
All in vain thou wouldst dis -

fet-to a noi leg-ges-se in co - re!
dash-ing She mar the plans I've laid!_

f

Aïda. (Aside.) **Cantabile.**

(Ah! _____
(No! _____

pren - da quel pian - to e quel ros - sor!
sem - ble, By tear and blush be - trayed!

guai se leg - ges - se in cor! Nel vol - to a
Woe if she mar my plans! Her glanc - es with

Cantabile.

pp

no, sul - la mia pa -
fate, o'er E - gypt loom -

Rea schia - va, — tre-ma ch'io
Oh thou basè vas-sal, tremble lest

lei ba - le - - na
rage are flash - ing,

tria non _____ ge - -
ing, Weighs _____ down

nel _____ tuo _____ cor di -
thy _____ love _____ be de -

lo sde - - gno
Pro - claim - - ing

me il cor, il cor sol - tan - to;
on my heart, my heart de - ject - ed,

scen - - da. ah
tect - - ed. Thou

ed il so - spet - to
our love sus - pect - ed

quel - - lo
I - - wept

tre - ma che il ver, ah
wouldst all in vain, thou

guai se l'ar - ca - no af - fet - to,
Woe, if my hopes all dash - ing,

ch'io _____ ver - - - so è pian - -
 that _____ love thus was doom - -

tre - ma che il ver m'ap-
 wouldst all in vain dis-

guai se l'ar - ca - no af - fet - to -
 Woe, if my hopes all dashing -

to, è _____ pian - - -
 ing, was _____ doom - - -

pren - da, ah tre - -
 sem - ble, yes, thou _____

a noi leg - gesse in cor!
 She mar the plans I've laid!

to, pian - - to di sven - -
ing, doom - - ing to woe

ma che il ver m'ap - pren da quel
wouldst all in vain dis - sem - ble, by

guai se l'ar - ca - no af - fet - to a
Ah woe! if my hopes all dash - ing She

- - tu - ra - - - to a - mor!
a hap - - - less maid!

pian - to e quel ros - sor! ah
tear and by blush be - trayed! ah

noi - leg - ges - se, leg - ges - se in cor!
mar the plans, mar the plans I've laid!

ah! _____ è pian - - -
 wept! _____ that love

tre - ma che il ver, ah tre -
 trem - ble, vas - sal base, Lest thy —

guai se l'ar - ca - no af - fet - - -
 Woe if my hopes all dash - - -

to, _____ pian - - to di sven - - -
 was _____ doom - - ing to woe _____

ma — che il ver — m'ap - pren - da quel
 se - cret — be — de - tect - ed, By

to, guai se l'ar - ca - no af - fet - to a
 ing, ah me, if — my — hopes dash - ing She

tu - ra - - - to a - mor!
a hap - - - less maid!

pian - to e quel ros - sor! tre -
tear and by blush be - tray'd! thy

noi leg - ges - se, leg - ges - se in cor!
mar the plans, mar the plans I've laid!

pian - to
doom - - - ing

ma che il ver m'ap - pren - da quel pian - to, quel
se - cret be de - tect - ed, By tear and

ah guai se a noi leg - ges - se in cor! oh guai se a
Woe, if she mar the plans I have laid! Woe, if she

di sven - tu - ra - - to a - mor, è pian - to di
to woe a hap - less maid, was dooming to

pian - to e quel ros - sor, tre - ma o schia - va,
blush, and blush be - trayed! Trem - ble, vas - sal,

no - i leg - ges - se in cor, oh guai a no-i_ oh
mar the plans I have laid, ah, woe if she should

sven - tu - ra - - - - to a - mor!)
woe a hap - - - - less maid!)

tre - ma o schia - - va, ah! tre - - - ma.)
trem - ble, vas - - sal, ah! trem - - - ble.)

guai, guai - - - se a noi leg - ges - - se in cor!)
mar, mar, - - - should mar the plans - - - I've laid!)

Scene and Concerted Piece.

(The King, preceded by his guards and followed by Ramphis, his Ministers, Priests, Captains, etc., etc.; an officer of the Palace, and afterwards a messenger.)

Allegro sostenuto. (♩ = 116.)

Piano.

The piano introduction begins with a treble clef staff in C major, marked *f*. It features a series of triplet eighth notes. The bass clef staff is initially silent, then enters with a single note. A handwritten signature in purple ink is visible above the staff.

The first system of the concerted piece. The treble clef staff continues with dense sixteenth-note patterns. The bass clef staff features a tremolo (tr) and a single note.

The second system of the concerted piece. The treble clef staff continues with dense sixteenth-note patterns. The bass clef staff features a tremolo (tr) and a single note.

The third system of the concerted piece. The treble clef staff continues with dense sixteenth-note patterns. The bass clef staff features a tremolo (tr) and a single note. A *f* dynamic marking is present.

The King.

The vocal part for The King is written in a bass clef staff. The lyrics are: "Al-ta cagion v' - duna, o fi - di E - gizzii, al vostro Re d'in - tor - no. Mighty the cause that summons round their King the faithful sons of E - gypt." The piano accompaniment is in a bass clef staff, marked *pp stacc.*

Dai con-fin d'E - tiò - piaun Mes - sag - gie - ro dian - zi giun - ge - a.
 From the E - thiop's land a mes - sen - ger this mo - ment has reach'd us.

Gra - vi no - vel - leei re - ca. — Vi piac - cia u - dir - lo. —
 Ti - dings of im - port brings he. — Be pleas'd to hear him. —

(to an officer.) Più lento. (♩ = 80.)
 Il Mes - sag - gier s'a - van - zi!
 Now let the man come forward!

pp con espress.

pppp

Messenger.
 Il sa - cro suo - lo del - l'E - git - to è in - va - so dai bar - ba - ri E -
 The sa - cred lim - its of E - gyp - tian soil are by E - thiops in -

incalz. a poco a poco
 tio - pi. — i no - stri cam - pi fur de - va - sta - ti. — ar - se le
 vad - ed. — Our fer - tile fields lie all de - vas - tat - ed. — de - stroy'd our

f incalz. a poco a poco

mes - si — e bal - di del - la fa - cil vit - to - ria, i pre - da -
 har - vest — Embolden'd by so ea - sy a con - quest, the plun - d'ring

Radamès. *Allegro.*

Messenger.
 to - ri già marcia - no su Te - be. — Un guerrie - ro in - do -
 horde on the Cap - i - tal are marching. — They are led by a

The King.

Ramphis.

Ed o - san tan - to!
 Presumptuous daring!

TENOR.

Chorus of Priests.
BASS.

Ed o - san tan - to!
 Presumptuous dar - ing!

TENOR.

**Chorus of Ministers
 and Captains.**
BASS.

Ed o - san tan - to!
 Presumptuous dar - ing!

Ed o - san tan - to!
 Presumptuous dar - ing!

Allegro. (♩ = 138.)

ff

Aïda.

(aside)

Radamès.

(Mio
My

Messenger.

Il Re!
The King!

ma - bi - le, fe - ro - ce, li con - du - ce, A - mo - na - sro.
war - rior, un - daunted, nev - er con - quer'd: A - mo - na - sro.

The King.

Il Re!
The King!

Ramphis.

Il Re!
The King!Il Re!
The King!Il Re!
The King!Il Re!
The King!Il Re!
The King!*pp*

Aïda.

pa - dre!)
fa - ther!)

Messenger.

Già Te-beèn ar-mi e dal - le cen - to por - te sul bar - baro in - va -
All Thebes has ris-en, and from her hundred portals has pour'd on the in -

pp

so re — pro - rom - pe - rà, guer - ra re - can - doe
vad - er — a tor - rent fierce, fraught with re - lent - less

mor - te.
car - nage.
The King.

f a tempo

Sì: guer - ra e mor - te il no - stro gri - do
Ay, death and bat - tle be our ral - lying

f a tempo

Radamès.

The King.

Guerra!
Bat-tle!

si-a!
cry!
Ramphis.

Guerra!
Bat-tle!

guerra!
bat-tle!

TENOR.

Chorus of Priests

BASS.

Guerra!
Bat-tle!

guerra!
bat-tle!

Guerra!
Bat-tle!

guerra!
bat-tle!

TENOR.

Chorus of Ministers and Captains.

BASS.

Guerra!
Bat-tle!

guerra!
bat-tle!

Guerra!
Bat-tle!

guerra!
bat-tle!

cresc.

Radamès.

guerra! tremen - da, i - ne - so -
bat-tle! and car - nage, war un - re -

Ramphis.

guerra! tremen - da, i - ne - so -
bat-tle! and car - nage, war un - re -

guerra!
bat-tle!

guerra! tremen - da, i - ne - so -
bat-tle! and car - nage, war un - re -

guerra!
bat-tle!

guerra! tremen - da, i - ne - so -
bat-tle! and car - nage, war un - re -

guerra!
bat-tle!

Radamès.

ra - ta. — (addressing Radamès.)
lenting! — Recit.

The King.

Ramphis.

I - si - de ve - ne - ra - ta di nos - tre schie - re in - vit - te già de - si -
I - sis, re - ve - red God - dess, al - read - y has ap - point - ed the warrior -

ra - ta.
lenting!ra - ta.
lent-ing!ra - ta.
lent-ing!*p*

Aïda.

Amneris.

The King.

gna-vail con-dot-tier su-pre-mo: Ra-da-mès!
 chief with pow'r supreme in-vest-ed. Ra-da-mès!

TENOR.

Chorus of Ministers and Captains.

BASS.

Ra-da-mès!
 Ra-da-mès!

ppp

(Io tre-mo,
 I trem-ble,

ppp

(Ei du-ce!
 Our lea-der,

ff Radamès.

Ah! sien gra-zie ai Nu-mil son
 Ah! ye Gods, I thank you! My

Ra-da-mès!
 Ra-da-mès!

Ra-da-
 Ra-da-

*ff**pp*

io tre - mo.)
I tremble.)

ei du - ce!)
our leader!)

pa - ghi i vo - ti miei!
dear - est wish is crown'd!

The King.

Or, di Vul - ca - no al tempio muo - vio guer -
Now un - to Vulcan's temple, chief - tain, pro -

mes!
mes!

Ra - damès!
Ra - damès!

Ra - da - mès!
Ra - da - mès!

ppp

p

rier; le sa - cre armi ti cin - gie alla vit - to - ria vo - la.
ceed, there to gird thee to vict - ry, don - ning sa - cred ar - mor.

ff

Allegro maestoso. (♩ = 88.)

marc. assai

Su! del Ni - lo al sa - cro li - do ac - cor - re - te, E - gi - zii e -
On! of Ni - lus' sa - cred riv - er Guard the shores, E - gyp - tians

mf

roi, da o-gni cor pro-rom-pa il grido: guerra e mor-te, morte allo stra-
brave, Un-to death the foe de - liv-er, Egypt they nev-er, never shall en-

Ramphis.

nier! Glo-ria ai Nu-mi! o-gnun ram-men-ti ch'es-si
slave! Glo-ry ren-der, glo-ry a-bid-ing, To our

reg-go-no gli e-ven-ti, che in po-ter d'e Numi so-lo stan le
Gods, the war-rrior guiding; In their pow'r on-ly con-fid-ing, Their pro-

The King.

Su! su! del
On, on! of

sor-ti del guer-rrior, o-gnun ram-
tec-tion let us crave, the war-rrior
TENOR.

Chorus
of Min. and Cap.
BASS.

Su! del Ni-lo al sa-cro
On! of Ni-lus' sa-cred

Ni - lo al sa - cro li - do ac - cor - re - te, E - gi - zii e - ro - i.
 Ni - lus' sa - cred riv - er Guard the shores, E - gyptians brave;
 men - ti guiding, che in po - ter dei Nu - mi,
 in their pow'r con - fid - ing,
 li - do sien bar - rie - ra i no - stri pet - ti; non ec -
 riv - er Guard the shores, E - gyp - tians - brave, Un - to
 li - do sien bar - rie - ra i no - stri pet - ti; non ec -
 riv - er Guard the shores, E - gyp - tians - brave, Un - to

Da o - gni cor prorompa un - grido: guerra e morte al - lo stra -
 And un - to death the foe de - liv - er, E - gypt ne'er they shall en -
 de' Nu - mi - so - lo stan le sor - ti del guer -
 in them con - fid - ing, Their pro - tection let us
 cheg - gi che un - sol - gri - do: guer - ra, guer - ra e morte al - lo stra -
 death the foe de - liv - er, E - gypt they nev - er, never shall en -
 cheg - gi che un - sol - gri - do: guer - ra, guer - ra e morte al - lo stra -
 death the foe de - liv - er, E - gypt they nev - er, never shall en -

pp

(Per chi pian - go? per chi
(Whom to weep for? whom to

pian - go? per
pray for? whom

chi
to

Radamès. *grandioso*

Sa - - cro fre - - mi - to di
Glo - - ry's sa - - cred thirst now

nier!
slave!

nier!
slave!

nier!
slave!

nier!
slave!

pp

pp

pre - go? qual po - ter m'av - vin - ce a lu - i! Deg - gio a -
pray for? Ah! what pow'r to him now binds me! Yet I

glo - ria tut - ta l'a - - ni - ma m'in - ve - ste. Su! cor -
claims me, Now 'tis war a - lone in - flames me; On to

mar - lo - ed è co - - stui
love, tho' all re - - minds me

ria - - mo al - la vit - - to - rial guer - ra,
vic - - try! Naught we stay for! For - ward,

Amneris.

un ne - mi - co, u - no stra - nier!) Di mia man ri - ce - vi,
That I love my coun - try's foe! From my hand, thou warrior

guer - ra e mor - te al - lo stra - nier!
for - ward, and death to ev - 'ry foe!

du - ce, il ves - sil - lo glo - ri - o - so; ti sia
glo - rious, Take thy stan - dard, aye vic - to - rious; Let it

gui - da, ti si - a lu - ce del - la glo - ria sul sen -
ev - er lead thee on - ward To the foe - man's o - ver -

Aïda.

Amneris.

tier,
throw,

Radamès.

(Per _____ chi
(Whom _____ toti sia
yes, let _____ it _____Su! cor-
On! to

Messenger.

Su! cor
On! to

The King.

Su! del Ni - - lo al sa - cro
On! of Ni - - lus' sa - cred

Ramphis.

Glo - ria ai Nu - mi, eo - gnun ram -
Glo - ry ren - der, glo - ry a -Chorus
of Priests.Glo - - ria,
Glo - - ryGlo - ria ai Nu - mi, eo - gnun ram -
Glo - ry ren - der, glo - ry a -Chorus
of Min. and Cap.Su! del Ni - - lo al sa - cro
On! of Ni - - lus' sa - credSu! del Ni - - lo al sa - cro
On! of Ni - - lus' sa - cred*ff**stacc.*

pian - go? weep for? per whom? chi to

gui - da, ti sia gui - da, ti sia
ev - er, let it ev - er lead thee

ria - mo, su! cor - ria - mo al - la vit -
vict' - ry, on! to vict' - ry! there's naught we

ria - mo, su! cor -
vict' - ry, on! to

li - do ac - cor - re - te E - gi - zii e -
riv - er Guard the shores, E - gyp - tians

men - ti ch'es - si reg - go - no gli e -
bid - ing To our Gods, the war - rior

glo - ria ai Nu - mi, ch'è in po -
glo - ry a - bid - ing To our Gods, the

men - ti ch'es - si reg - go - no gli e -
bid - ing To our Gods, the war - rior

li - do sien bar - rie - rai no - stri
riv - er Guard the shores, E - gyp - tians

li - do sien bar - rie - rai no - stri
riv - er Guard the shores, E - gyp - tians

pre go? pray for? per whom chi to
lu ce, ward, ti sia e'er lead thee
to rial! stay for! Guer For ward,
ria - mo al-la vit-to rial! guer - ra e ward,
vict' - ry, naught we stay for! For - ward,
roi, brave; da o - gni cor death pro - rom - pa un the foe de -
ven ti, che in po - ter de' Nu - mi con guid - ing, In their pow'r a lone con -
ter de' Nu - mi so - lo stan le war - rior guid - ing, In their
ven ti, che in po - ter de' Nu - mi guid - ing, In their pow'r a lone con -
pet - ti; non ec - cheg - gi che un sol brave; Un - to death the foe de -
pet - ti; non ec - cheg - gi che un sol brave; Un - to death the foe de -

pian pray - go? per chi pre - for, whom to pray -

lu - ce del - la glo - ria sul sen -
on - ward to the foe - man's o - ver

ra, ward, guer - ra e mor - te al - lo stra -
for - ward, and death, - ay, death to ev' - ry

mor - te guer - ra e mor - te al - lo stra -
for - ward, for - ward, and death, - ay, death to ev' - ry

gri - do: guer - ra, guer - ra e mor - teal - lo stra -
liv - er, For - ward, for - ward and death to ev' - ry

so - lo stan le sor - ti, le sor - ti, del guer -
pow - er still con - fid - ing, Pro - tec - tion let us

sor - ti, stan le sor - ti, le sor - ti del guer -
Gods all mor - tals guid - ing, their pro - tec - tion let us

so - lo stan le sor - ti, le sor - ti del guer -
fid - ing, Their pro - tec - tion, pro - tec - tion let us

gri - do: guer - ra, guer - ra e mor - teal - lo stra -
liv - er, For - ward, for - ward, and death to ev' - ry

gri - do: guer - ra, guer - ra e mor - teal - lo stra -
liv - er, For - ward, for - ward, and death to ev' - ry

Più mosso.

go?
for?

tier!
throw.

nier!
foe!

nier!
foe!

nier! Guerra!
foe! Bat-tle!

rier! Guerra!
crave! Bat-tle!

rier!
crave!

rier!
crave!

nier!
foe!

nier!
foe!

Guerra!
Battle!

Guerra!
Battle!

Guerra!
Battle!

guerra! guerra!
battle! bat-tle!

guerra! guerra!
battle! bat-tle!

guerra!
bat-tle!

guerra!
bat-tle!

Guerra! guerra!
Battle! bat-tle!

Guerra! guerra!
Battle! bat-tle!

Più mosso. (♩ = 116)

*incalz. sempre***ff**

(Deg-gio a-mar - lo, e veggo in
(Yet I love, tho' all re-

guerra! guerra! guer - ra! ster-mi -
bat-tle! bat-tle! bat - tle! No quar -

guerra! guerra! guer - ra! ster-mi -
bat-tle! bat-tle! bat - tle! No quar -

guerra! guerra! guer - ra! ster-mi -
bat-tle! bat-tle! bat - tle! No quar -

guerra! guerra! guer - ra! ster-mi -
bat-tle! bat-tle! bat - tle! No quar -

guerra! guerra! guer - ra! ster-mi -
bat-tle! bat-tle! bat - tle! No quar -

guer - ra!
bat - tle!

guerra! guerra! guer - ra! ster-mi -
bat-tle! bat-tle! bat - tle! No quar -

guer - ra!
bat - tle!

guerra! guerra! guer - ra! ster-mi -
bat-tle! bat-tle! bat - tle! No quar -

guerra!
bat-tle!

guerra! guerra! guer - ra! ster-mi -
bat-tle! bat-tle! bat - tle! No quar -

guerra!
bat-tle!

guerra! guerra! guer - ra! ster-mi -
bat-tle! bat-tle! bat - tle! No quar -

ff *incalz. sempre*

lui _____ un ne - mi - co, u - no stra - nier! deg-gio à -
 minds me That he is my coun-try's foe! Yet I

nio! _____ guer-ra! guer-ra! ster-mi - nio! ster -
 ter! _____ bat - tle! bat - tle! No quar - ter! No _____

nio! _____ guer-ra! guer-ra! ster-mi - nio! ster -
 ter! _____ bat - tle! bat - tle! No quar - ter! No _____

nio! _____ guer-ra! guer-ra! ster-mi - nio! ster -
 ter! _____ bat - tle! bat - tle! No quar - ter! No _____

nio! _____ guer-ra! guer-ra! ster-mi - nio! ster -
 ter! _____ bat - tle! bat - tle! No quar - ter! No _____

nio! _____ guer-ra! guer-ra! ster-mi - nio! ster -
 ter! _____ bat - tle! bat - tle! No quar - ter! No _____

nio! _____ ster - mi - nio al - l'in - va - sor! ster -
 ter! _____ bat - tle! bat - tle! No quar - ter! No _____

nio! _____ ster - mi - nio al - l'in - va - sor! ster -
 ter! _____ bat - tle! bat - tle! No quar - ter! No _____

nio! _____ ster - mi - nio al - l'in - va - sor! ster -
 ter! _____ bat - tle! bat - tle! No quar - ter! No _____

nio! _____ ster - mi - nio al - l'in - va - sor! ster -
 ter! _____ bat - tle! bat - tle! No quar - ter! No _____

mar - - - - lo, è un ne - mi - co, u - no stra -
love - - - - him, tho' he is my coun-try's

mi - nio al - l'in - va - sor! ster - mi - nio al l'in - va -
quar - ter to an - y foe! No quar - ter to an - y

mi - nio al - l'in - va - sor! ster - mi - nio al l'in - va -
quar - ter to an - y foe! No quar - ter to an - y

mi - nio al - l'in - va - sor! ster - mi - nio al l'in - va -
quar - ter to an - y foe! No quar - ter to an - y

mi - nio al - l'in - va - sor! ster - mi - nio al l'in - va -
quar - ter to an - y foe! No quar - ter to an - y

mi - nio al - l'in - va - sor! ster - mi - nio al - l'in - va -
quar - ter to an - y foe! No quar - ter to an - y

mi - nio al - l'in - va - sor! ster - mi - nio al - l'in - va -
quar - ter to an - y foe! No quar - ter to an - y

mi - nio al - l'in - va - sor! ster - mi - nio al - l'in - va -
quar - ter to an - y foe! No quar - ter to an - y

mi - nio al - l'in - va - sor! ster - mi - nio al - l'in - va -
quar - ter to an - y foe! No quar - ter to an - y

nier!)
 foe!)

sor! guerra! guerra! guerra!
 foe! battle! battle! battle!

sor! guerra! guerra! guerra!
 foe! battle! battle! battle!

sor! guerra! guerra! guerra!
 foe! battle! battle! battle!

sor! guer - ra! guer - ra! guer - ra! guer - ra!
 foe! bat - tle! bat - tle! bat - tle! bat - tle!

sor! guer - ra! guer - ra! guer - ra! guer - ra!
 foe! bat - tle! bat - tle! bat - tle! bat - tle!

sor! guer - ra! guer - ra! guer - ra! guer - ra!
 foe! bat - tle! bat - tle! bat - tle! bat - tle!

sor! guer - ra! guer - ra! guer - ra! guer - ra!
 foe! bat - tle! bat - tle! bat - tle! bat - tle!

sor! guerra! guerra! guerra!
 foe! battle! battle! battle!

sor! guerra! guerra! guerra!
 foe! battle! battle! battle!

ff

Ah! _____ Ri -
 Ah! _____ May

(to Radamès) *a piacere*

guer - - - ra! Ri - tor - na vin - ci - tor! Ri -
 bat - - - tle! May laurels crown thy brow! May

guer - - - ra! Ri -
 bat - - - tle! May

guer - - - ra! Ri -
 bat - - - tle! May

guer - - - ra! Ri -
 bat - - - tle! May

guer - - - ra! Ri -
 bat - - - tle! May

guer - - - ra! Ri -
 bat - - - tle! May

guer - - - ra! Ri -
 bat - - - tle! May

guer - - - ra! Ri -
 bat - - - tle! May

guer - - - ra! Ri -
 bat - - - tle! May

col canto ***ff*** *a tempo*

tor-na vin-ci-tor!
laurels crown thy brow!

tor-na vin-ci-tor!
laurels crown thy brow!

tor-na vin-ci-tor!
laurels crown thy brow!

tor-na vin-ci-tor!
laurels crown thy brow!

tor-na vin-ci-tor!
laurels crown thy brow!

tor-na vin-ci-tor!
lau-rels crown thy brow!

tor-na vin-ci-tor!
lau-rels crown thy brow!

tor-na vin-ci-tor!
lau-rels crown thy brow!

tor-na vin-ci-tor!
lau-rels crown thy brow!

col canto

a tempo ff

Scene.

Aida.

Allegro agitato. (♩ = 138)

Aida.

Ri - tor - na vin - ci - tor!
May lau - rels crown thy brow!

E dal mio lab - bro u -
What! can my lips pro -

Piano.

scì l'em - pia pa - ro - la!
nounce language so impious!

Vin - ci - tor del pa - dre
Wish him vic - tor o'er my

mi - o - di lui che im - pu - gna l'ar - mi per me - per ri - do - nar - mi u - na
fa - ther - o'er him who wag - es war but that I may be re - stor'd to my

pa - tria, u - na reg - gia e il no - me il - lu - stre che qui ce - lar m'è for - za!
country, to my kingdom, to the high sta - tion I now perforce dis - sem - ble!

Vin - ci - tor de' miei fra - tel - li_ on - d'io lo
 Wish him con-qu'ror o'er my broth - ers_ E'en now I

pp

veg - ga, tin - to del san-gue a - ma - to, tri - on - far nel
 see him, stain'd with their blood so cher - ish'd, 'mid the clam'-rous

cresc.

plau - - - so dell' E - gi - zie co - or - ti!_ E die-tro il
 tri - - - umph of E - gyp - tian ba - tal - lions!_ Be - hind his

car - ro, un Re_ mio pa - dre_ di ca - te - ne av - vin - to!_
 cha-riot a King_ my fa - ther_ as a fet - ter'd cap - tive!_

Più mosso. (♩ = 100.)

pp

L'in - sa - na pa - ro - la o Nu - mi sper - de - te! al
 Ye Gods watch-ing o'er me, Those words deem un - spo - ken! A

pp

pp

se - no d'un pa - dre la fi - glia ren - de - te; strugge - - -
 fa - ther re - store me, His daugh - ter heart-broken; Oh scat - - -

f

te, strugge - - - te, strug - ge - te le squa - dre dei
 ter, oh scat - - - ter, oh scat - ter their ar - mies, for

f

ff

no - stri op - pres - sor! Ah! sven - tu - ra - ta! che
 ev - er crush our foe! Ah! what wild words do I

ff

Andante poco più lento della I^a volta.

dissi? e l'a-mor mi-o? Dun - que scordar pos-
utter? Of my af - fection Have — I no re - col-

p cantabile pp

s'i - - o que-sto fer - vi - do a - mo-re che opprès-sa e
lec - - tion? That sweet love that con - solt me, a cap - tive

schiaava, co - me rag - gio di sol - qui mi be - a - va? Im - pre-che-
pin - ing Likesome bright, sun - ny ray on my sad lot shin - ing? Shall I in -

pp dolce sb

rò la morte a Ra-da - mès - a lui ch'a-mo pur tan-to!
voke destruction on the man - for whom in love I languish!

Ah! — non fu in ter - ra mai da più cru - de - lian -
 Ah! — nev - er yet on earth liv'd one whose heart — was

go - scie un co - re af - franto!
 torn by wild - er anguish!

Allegro giusto poco agitato (♩ = 100)

triste e dolce

I sa - cri no - mi di pa - dre - d'a -
 Those names so ho - ly, of fa - ther, of

rall.
morendo
con espress.
ppp

man - te, nè prof - fe - rir pos - si - o, nè ri - cor -
 lov - er, No more dare I now ut - ter or e'en re -

m. s.

dar - call; Per l'un - per l'al - tro - con - fu - sa - tre -
 call; A - bash'd and trembling, to heav'n fain would

pp

man- te_ io pian- ge- re vor- rei_ vor - rei pre-
 hov- er My prayrs for both, for both my tears would

m. s.

con più forza

gar. Ma la mia pre - ce in bestem - mia si
 fall. Ah! all my prayers seem transform'd to blas-

pp

mu- ta_ de - lit- to è il pian- to a me_ col - pa il so -
 pheming, To suf- fer is a crime, dark sin to

spir_ in not - te cu - pa la men - te è per -
 sigh; Thro' dark - est night I do wan - der as

p

du- ta_ e nell' an - sia cru- del vor- rei_ mo- rir.
 dreaming And so cru - el my woe, I fain - would die.

8

*Cantabile.
con espress.*

Nu - mi, pie - tà del mio sof - frir! Spe - me non v'ha
Mer - ci - ful gods! look from on high! Pit - y thesetears

pp *f* *pp*

pel mio do - lor_ A - mor fa -
hope - less ly shed_ Love, fa - tal

tal tre - men - do a - mor spez - za - mijl
pow'r, mys - tic and dread, Break thou my

p *f*

cor, fam - mi mo - rir! Nu - mi, pie -
heart, now let me diel Mer - ci - ful

p *f*

poco string.

tà del mio sof - frir, ah! — pie - tà, Nu - mi, pie -
 gods! look from on high, ah! — Oh hear, mer - ci - ful

tà — del mio sof - frir, Nu - mi, pie - tà del mio sof -
 gods! oh hear my cry! mer - ci - ful gods! oh hear my —

pp *perdendosi.* (exit.)
 frir, pie - tà, pie - tà del mio sof - frir!
 cry, oh hear, oh hear, ye gods on high.

ppp *morendo.*
ppp *ppp*

*dolce.**dim.**morendo.*

Grand Scene of the Consecration, and first Finale.

SCENE II. Interior of the Temple of Vulean at Memphis.

A mysterious light from above. A long row of columns, one behind the other, vanishing in darkness. Statues of various deities. In the middle of the stage, above a platform covered with carpet, rises the altar, surmounted with sacred emblems. Golden tripods emitting the fumes of incense.

Andante con moto. **High Priestess.**

SOPRANO.

Chorus of Priestesses.

SOPRANI (in the interior)

Ramphis.

Piano.

(near the altar)

Andante con moto. (♩ 84)

mf arpe

(forte l'appoggiatura)

Fthà, del mon - do spi - ri - to a - ni - ma -
Phthà, that wak - est in all things breathing

tor, ah! ah! noi t'in - vo -
life, Hail! Haill Lo! we in -
Noi t'in - vo -
Lo! we in -

pp dim.

pp

f

pp

chia - mo!
voke - - - thee!

morendo

chia - mo!
voke - - - thee!

Ramphis.*pp*

Tu che dal nulla hai trat - to
Thou who mad'st ev-'ry crea - ture,

*pp***Chorus of Priests.**

Tu che dal nul-la hai trat - to
Thou who mad'st ev-'ry crea - ture,

Tu che dal nul-la hai trat - to
Thou who mad'st ev-'ry crea - ture,

*pp morendo col canto**stent.*

l'on - de, la ter-ra, il ciel, noi t'in-vo - chia - mo!
Earth, wa-ter, air and fire, Lo, we in - voke thee!

stent.

l'on - de, la ter-ra, il ciel, noi t'in-vo - chia - mo!
Earth, wa-ter, air and fire, Lo, we in - voke thee!

stent.

l'on - de, la ter-ra, il ciel, noi t'in-vo - chia - mo!
Earth, wa-ter, air and fire, Lo, we in - voke thee!

High Priestess.

Priestesses.

Im - men - so, immen - so Fthà, del mon - do -
 Al - might-y, almight-y Phthà, that mak - est -

spir - to fe - con - da - tor, ah!
 all fruit-ful things grow rife, Hail! ah!
 Hail!

noi t'in - vo - chia - mo!
 lo, we in - voke thee!

Noi t'in - vo - chia - mo!
 Lo, we in - voke thee!

Ramphis.

Nu - me che del tuo spi - ri - to sei fi - glio e ge - ni - tor, noi t'in - vo - chia -
 Thou, who of thine own na - ture art son as well as sire, lo, we in - voke

Nu - me che del tuo spi - ri - to sei fi - glio e ge - ni - tor, noi t'in - vo - chia -
 Thou, who of thine own na - ture art son as well as sire, lo, we in - voke

Priests.

High Priestess.

Priestesses.

Priests.

Fuo - co in - cre - a - to, e - ter - no,
 Flame un - cre - at - ed, e - ter - nal,

mo!
 thee!

mo!
 thee!

on - de eb - be lu - ce il - sol, ah!
 Fount of all light a - bove, hail!

ah! noi t'in - vo - chia - mo!
 hail! lo, we in - voke thee!

Noi t'in - vo - chia - mo!
 Lo, we in - voke thee!

morendo col canto

Ramphis. *pp* *stent.*

Vi - ta del-l'U-ni - ver - so, mi - to d'è-ter-no a - mor, noi t'in-vo -
 Life - giv-er u - ni - ver - sal, Source of un-end-ing love, Thee we in -

Priests. *pp* *stent.*

Vi - ta del-l'U-ni - ver - so, mi - to d'è-ter-no a - mor, noi t'in-vo -
 Life - giv-er u - ni - ver - sal, Source of un-end-ing love, Thee we in -

pp *stent.*

Vi - ta del-l'U-ni - ver - so, mi - to d'è-ter-no a - mor, noi t'in-vo -
 Life - giv-er u - ni - ver - sal, Source of un-end-ing love, Thee we in -

ppp

Im - men - so Fthà!
 Al - might - y Phthà!

ppp

Im - men - so Fthà!
 Al - might - y Phthà!

fp *3*

chiam!
 voke!

noi t'in-vo-chiam!
 thee we in - voke!

fp *3*

chiam!
 voke!

noi t'in-vo-chiam!
 thee we in - voke!

fp *3*

chiam!
 voke!

noi t'in-vo-chiam!
 thee we in - voke!

pp

Sacred Dance of Priestesses.

Allegretto. (♩ = 96.)

p dolciss.

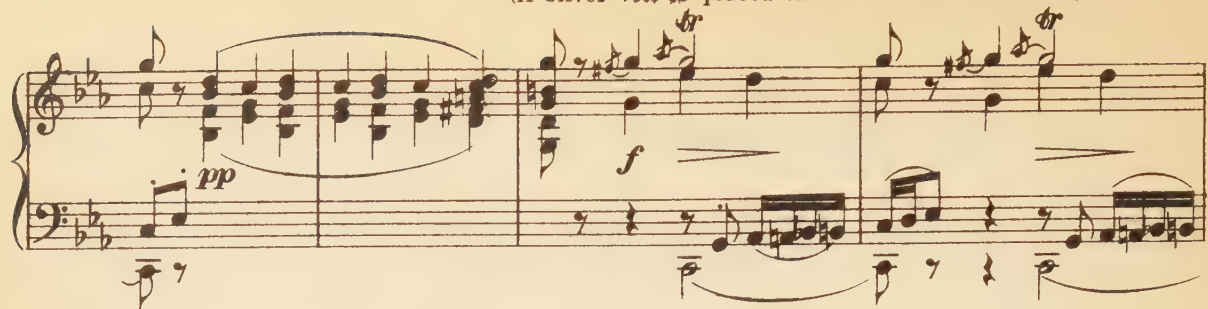
m. s.

f

m. s.

(Radamès enters unarmed, and goes up to the altar)

The musical score is written for piano in B-flat major (two flats) and 4/4 time. It consists of five systems of staves. The first system includes the tempo and dynamics markings. The second system continues the piano accompaniment. The third system introduces triplet figures in both hands. The fourth system features a melodic line in the right hand with trills and a 'm. s.' (mezzo-soprano) vocal line in the left hand. The fifth system begins with a vocal entry for Radamès, marked 'f' and 'm. s.', with a descriptive note in parentheses. The score is characterized by dense piano textures, frequent trills, and triplet patterns.



First system of musical notation. The treble staff features a series of chords and single notes, with a *pp* (pianissimo) marking in the first measure and a *f* (forte) marking in the second. The bass staff has a single note in the first measure and a series of chords in the second. A *tr* (trill) marking is present above the first note of the second measure in the treble staff.



Second system of musical notation. The treble staff continues with chords and single notes. The bass staff has a single note in the first measure and a series of chords in the second. A *pp* marking is present in the first measure of the bass staff. A *leggero* marking is present in the second measure of the treble staff.



Third system of musical notation. The treble staff features a series of chords and single notes. The bass staff has a series of chords and single notes. A *tr* marking is present above the first note of the second measure in the treble staff.



Fourth system of musical notation. The treble staff features a series of chords and single notes. The bass staff has a series of chords and single notes. A *mf* (mezzo-forte) marking is present in the second measure of the bass staff. A *tr* marking is present above the first note of the second measure in the treble staff.



Fifth system of musical notation. The treble staff features a series of chords and single notes. The bass staff has a series of chords and single notes. A *tr* marking is present above the first note of the second measure in the treble staff.



Sixth system of musical notation. The treble staff features a series of chords and single notes. The bass staff has a series of chords and single notes. A *f* marking is present in the first measure of the bass staff.

Priestesses.

Priests.

f

Im -

Al -

Im -

Al -

men -

might -

so -

y -

men -

might -

so -

y -

Fthà!
Phthà!Fthà!
Phthà!*pp*

(to Radamès)

Ramphis.

Noi t'in - vo - chiam!
Thee we in - voke!Mor - tal, di - let - to ai
Of Gods the fa - vor'dNoi t'in - vo - chiam!
Thee we in - voke!Noi t'in - vo - chiam!
Thee we in - voke!

Recit.

*pp**pp*Nu-mi, a te fi - da - te son d'E - git - to le sor - ti.
mor-tal, to thee con - fid - ed be the wel - fare of E - gypt.

Il sa - cro bran - do dal Dio tem - pra - to, per tua man di -
 Thy wea - pon, tem - per'd by hand im - mor - tal, in thy hand shall

ven - ti ai ne - mi - ci ter - ror, fol - go - re, mor - te.
 bring to the foe - men a - larm, a - go - ny, ter - ror!

Priests.

Tutti.

Il sa - cro
 This wea - pon,

Il sa - cro
 This wea - pon,

bran - do dal Dio tem - pra - to, per tua man di - ven - ti ai ne - mi - ci ter -
 tem - per'd by hand im - mor - tal, in thy hand shall bring to the foe - men a -

bran - do dal Dio tem - pra - to, per tua man di - ven - ti ai ne - mi - ci ter -
 tem - per'd by hand im - mor - tal, in thy hand shall bring to the foe - men a -

Ramphis.

fol - go - re, mor - - te.
a - go - ny, ter - - - ror.

ror, fol - go - re, mor - - te.
larm, a - go - ny, ter - - - ror.

ror, fol - go - re, mor - - te.
larm, a - go - ny, ter - - - ror.

pp

*Larga la frase.**cantabile* (Turning to the god)

Grave. (♩ = 66.)

Nu - me, cu - sto - dee vin - di - ce
Hear us, oh guardian de - i - ty,

pp
ten.

di questa sa - cra ter - ra, la ma - no tua di - sten - di
Our sacred land pro - tect - ing, Thy mighty hand ex - tend - ing,

ten.

Radamès.

so - vra, so - vra l'e - gi - zio suol.
dan - ger, danger from E - gypt ward.

Nu - me, che Du - ce ed
Hear us, each mortal

pp *dolciss.*

poco cresc.

ppp *stacc.*

13573

Radamès.

ar - bi-tro sei d'o-gni u-ma - na guer - ra,
des ti - ny war's dread-ful course di - rect - ing,

Ramphis.

La ma-no tu - a, la ma - no tuo di-
Thy mighty hand, thy might-y hand ex-

pro - teg-gi tu, di - fen - di d'E - git - to il sa-cro, il sa - cro
Aid un - to E-gypt send - ing, Keep o'er her children, her children

sten - di so - vra l'e - gi - zio, l'e - gi - zio
tend - ing, dan - ger from E - gypt, from E - gypt

suol.
ward.

suol.
ward.

2^d TENORS.

2^d BASSES.

Priests.

Nu - me, cu - sto - de e
Hear us, oh guardian

Nu - me, cu - sto - de e vin - di - ce di
Hear us, oh guar-dian de - i - ty, our

Nu - - me, cu - sto - de e vin - di - ce di que - sta sa - cra
Hear us, oh guardian de - i - ty, our sa - cred land pro -

1st TENORS.

vin - di - ce di que - sta sa - cra
de - i - ty, our sa - cred land pro -

1st BASSES.

que - - - sta sa - - - cred land - - - era pro - - -

Radamès.

Ramphis.

ter - ra, tect - ing, ter - ra, tect - ing, vin - di - ce, de - i - ty,

ter - ra, tect - ing,

Nu - - me, cu - sto - de ed us, oh guar - dian

la Thy ma - - no might - y

Nu - - me, cu - sto - de e us, oh guar - dian

ff

Pro - - - teg - gi tu,
Aid un - to us,

ar - - bi - tro di que - sta sa - cra
de - - i - ty, our sa - cred land pro -

tu - - a, la ma - no tua di
hand, thy might - y hand ex -

vin - - di - ce di que - sta sa - cra
de - - i - ty, our sa - cred land pro -

8

f
pro - teg - - gi tu, di - fen - di
Aid un - - to E - gypt send - ing,

ter - - ra, la ma - no tua di
tect - - ing, thy might - y hand ex -

sten - - di so - - vra le -
tend - - ing, dan - - ger from

ter - - ra, la ma - no tua di
tect - - ing, thy might - y hand ex -

8

d'E - git - to il sa - ero, il sa - ero
Keep o'er her chil - dren, her chil - dren

sten - - di so - vra, so - vra l'è - gi - zio
tend - - ing, dan - ger, dan - ger from E - gypt

so - vra l'è - gi - zio
dan - ger from E - gypt

gi - - zio, so - vra l'è - - gi - zio
E - - gypt, dan - ger from E - gypt

sten - - di so - vra, so - vra l'è - gi - zio
tend - - ing, dan - ger, dan - ger from E - gypt

Più mosso, come prima.

High-Priestess with 1st Sopranos. (Interior)

Pos - - - sen - te, pos - sen - te Fthà,
Al - - - might - y, al - might - y Phtha,

suol! Pos - - - sen - te
ward! Al - - - might - y

suol! Pos - - - sen - te
ward! Al - - - might - y

suol! Pos - - - sen - te
ward! Al - - - might - y

suol! Pos - - - sen - te
ward! Al - - - might - y

Più mosso, come prima.

f ff

del mon - do cre - a - tor,
who wak - est life in all,

Fthà, spir - - to fe - con - da -
Phthà, who mak - est all things

Fthà, spir - - to fe - con - da -
Phthà, who mak - est all things

Fthà, spir - - to fe - con - da -
Phthà, who mak - est all things

Fthà, spir - - to fe - con - da -
Phthà, who mak - est all things

ah! ah!
Hail! Hail!

tor, tu che dal nul - - la hai tratto il mon - do, noi t'in-vochia - mo!
rife, hail, thou who mad - est all things cre - at - ed, lo, we invoke thee!

tor, tu che dal nulla hai tratto il mondo,
rife, hail, thou who madest all things cre - ated,

tor,
rife,

tor, tu che dal
rife, hail, thou who

mf

Ramphis.

tu che dal nul - la hai trat - to l'on - de,
hail, thou whomad - est all things cre - at - ed,

tu che dal nul - la hai trat - to l'on - de,
hail, thou who mad - est all things cre - at - ed,

nul - la hai trat - to l'on - de, la ter-ra, il
mad - est all things cre - at - ed, earth, wa - ter,

Pos - sen - te Fthà!
Al - might - y Phthà!

Radamès.

Ramphis.

Noi t'in - vo - chia -
lo! we in - voke

la ter - ra, il cie - lo, noi t'in - vo - chia -
earth, wa - ter, heav - en, lo! we in - voke

la ter - ra, il cie - lo, noi t'in - vo - chia -
earth, wa - ter, heav - en, lo! we in - voke

cie - lo, noi t'in - vo - chiam, noi t'in - vo - chia -
heav - en, thee we in - voke, lo! we in - voke

mo!— tu che dal nul - la hai trat - to il mon - do, noi t'in-vo -
 thee! Hail, thou who mad'st all things cre - at - ed, lo, we in -

mo!— tu che dal nul - la hai trat - to il mon - do, noi t'in-vo -
 thee! Hail, thou who mad'st all things cre - at - ed, lo, we in -

mo!— tu che dal nul - la hai trat - to il mon - do, noi t'in-vo -
 thee! Hail, thou who mad'st all things cre - at - ed, lo, we in -

Spí - ri - to a - ni - ma -
 Thou that mak - est all things

chia - voke - mo! thee!

chia - voke - mo! thee!

chia - voke - mo! thee!

chia - voke - mo! thee!

morendo *ppp*

tor, rife, spir - to - fe - con - da -
 thou that mak'st all things

pppp

noi t'in - vo - chiam!
 thee we in - voke!

pppp

noi t'in - vo - chiam!
 thee we in - voke!

pppp

noi t'in - vo - chiam!
 thee we in - voke!

pppp

noi t'in - vo - chiam!
 thee we in - voke!

ppp

tor, rife, im - men - so -
 Al - might - y -

noi t'in - vo - chiam!
 thee we in - voke!

noi t'in - vo - chiam!
 thee we in - voke!

noi t'in - vo - chiam!
 thee we in - voke!

noi t'in - vo - chiam!
 thee we in - voke!

Fthà.
Phthà.

(pausa lunga.)

im-men - so
al-might - y

noi t'in-vo-chiam!
thee we in-voke!

im-men - so Fthà! im-men - so
al-might - y Phthà! al-might - y

noi t'in-vo-chiam!
thee we in-voke!

im-men - so Fthà! im-men - so
al-might - y Phthà! al-might - y

noi t'in-vo-chiam
thee we in-voke.

im-men - so
al-might - y

noi t'in-vo-chiam
thee we in-voke.

im-men - so
al-might - y

Fthà!
Phthà!

Fthà!
Phthà!

Fthà!
Phthà!

Fthà!
Phthà!

Fthà!
Phthà!

ff

Act II.

Introduction.

Scene, Chorus of Women and Dance of Moorish Slaves.

SCENE I. A hall in the apartments of Amneris.

Amneris surrounded by female slaves who attire her for the triumphal feast. Tripods emitting perfumed vapors. Young Moorish slaves waving feather-fans.

Allegro giusto. (♩ = 108.)

Piano. *Arpe* *f* *pp*

Soprano I. *p*
Chi mai, —
Our songs, —

Soprano II & Contralto. *p*
Chi mai, chi mai fragl'inniei
Our songs, our songs his glo-ry

— frag'l'innie i plau - si
— his glo - ry prais-ing,

er - ge alla glo - riail vol,
Heavenward waft a name,

plau - si
prais - ing,

er - geal - la glo - riail vol,
Heav - en - ward waft a — name,

al
Whose

al par ——— d'un Dio ter - ri - bi - le, del sol?
Whose deeds, ——— the sun out-blaz - ing, Outshine

par d'un Dio ter - ri - bi - le, ful - gen-teal par del sol?
deeds, the sun — out - blaz - ing, Out-shine his dazzling flame,

pp *ff*

ppp

ful - gen-teal par del sol?
Out - shine his dazzling flame!

pp

ful-gen-te al par del sol?
Outshine his dazzling flame!

pp *dolciss.*

pio - va - no
 tress - es round

con - te - - stiai
 With lau - - rel,

Vie - ni: sul crin ti pio - va - no.
 Come, bind thy flow - ing tress - es round

pp

lau - - ri, ai lau - - - ri; fior; suo - nin di glo - ria; i
 lau - - rel, and per - - - fum'd flow'rs, While loud our songs of

con - te - stiai lau - - - ri; fior;
 With lau - rel and with flow'rs.

can - ti - ci
 praise resound

coi can - ti - ci dà -
 To cel - e - brate love's

suo - nin di glo - ria; i can - ti - ci coi
 While loud our songs of praise resound To

pp

Amneris.

con espansione

ppp grazioso

(Ah! vie - - - ni, vie-ni a - mor mio, m'i -
(Ah! come, — love, come love, with rap-ture

mor, coi can - ti - ei d'a - mor.
pow'r, to cel - e - brate love's pow'rs.

ppp

can - ti - ei d'a - mor.
cel - - e - brate love's pow'rs.

dolciss. *pp*

morendo

neb-bria, fammi be - a - tojl cor, fammi be - a - tojl cor.)
fill me, to joy my heart re - store, to joy my heart re - store.)

Or
Ah!

Or do - - - ve son le bar - ba - re
Ah! where — are now the foes who dar'd

do - - ve son le — bar - ba - re
where are now the — foes who dar'd

or - de, — del - lo stra
E - gypt's brave sons at -

or - de del - lo stra-nier?
E-gypt's brave sons at - tack?

Sic - co -
As doves

nier?
tack?

Sic - co - me neb - bia
As doves are by the

me neb - bia spar - ve - ro
are by the ea - gle scar'd,

al sof - fio,
Our war-rior,

spar - ve - ro al sof - fio del guer - rier,
ea - gle scar'd, Our war - riorsdrove them back,

pp al sof - fio del guer - rier.
our war - riorsdrove them back.

Vie - ni: glo-ria il
Now, wreaths of triumph

pp al sof - fio del guer - rier.
our war - riorsdrove them back.

dolciss.

pre - mio
glo - rious

rac - co - gli o vin - ci
The vic - tor's brow shall

Vie - ni: di glo - ria il pre - mio
Now wreaths of tri - umph glo - rious

tor, rac - co - gli o vin - ci - tor;
crown, The vic - tor's brow shall crown,
t'ar - ri - se la vit -
And love, o'er him vic -

rac - co - gli o vin - ci - tor;
The vic - tor's brow shall crown,

to - ria,
to - rious,

t'ar - ri - de - rà l'a -
Shall smooth his war-like

t'ar - ri - se la vit - to - ria,
And love, o'er him vic - to - rious, Shall

pp

Amneris.

*con espansione.**pp grazioso.*

(Ah! vie - ni, vie - ni, a-mor mio, rav -
 (Ah! come — love, come love, let thy voice

mor, t'ar - ri - de - rà l'a - mor.
 frown, shall smooth his war - like frown.

ri - de - rà l'a - mor.
 smooth his war - like frown.

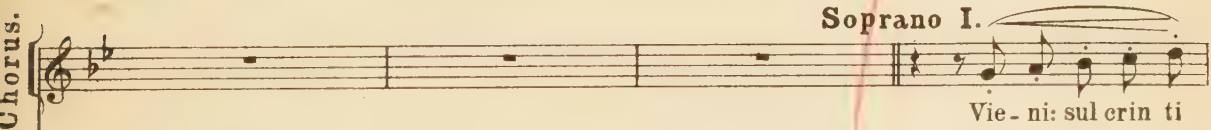
*dolce.**pp**dim.**morendo.**Più mosso. (♩ = 152)*

vi - va-mi d'un caro ac - cento an - cor, d'un caro ac - cento an - cor!
 thrill me with ac - cents dear once more, with ac - cents dear once more!

Dance of young Moorish Slaves.
 The female slaves continue
 attiring Amneris.

*leggerissimo**ppp*





Soprano I.

Vie - ni: sul erin ti
Come, bind thy flowing



Tempo I.

p

pio - va - no
tress - es round

con - te - sti ai
With lau - rel,

24 SOP. & CONTR.

Vie - ni: sul crin ti pio - va - no
Come, bind thy flow-ing tress - es round

lau - ri, ai lau - ri i fior; suo - nin di glo - ria i
lau - rel and per - - fum'd flow'rs, While loud our songs of

con - te - sti ai lau - ri i fior;
With lau - rel and with flow'rs,

can - ti - ci
praise re-sound

coi can - ti - ci d'a -
To cel - e - brate love's

suo - nin di glo - ria i can - ti - ci coi
While loud our songs of praise re-sound To

pp 8 8

pp e stacc. *ppp* (Ah! vie -
(Ah! come,

mor, coi can - ti - ci d'a - mor,
pow'rs, to cel - e - brate love's pow'rs,

can cel - ti - ci d'a - mor, coi
cel - e - brate love's pow'rs, to

ni, vie - ni, a - mor mio, m'i - neb - bria, fam - mi be - a - to il
love, come love, with rap - ture fill me, to joy my heart re -

d'a - mor,
love's pow'rs,

can cel - ti - e

pp

Tempo I.

cor, fam-mi be - a - to il cor!) Si -
store, to joy my heart re store!) Be

d'a - mor.
love's pow'rs.

ci brate d'a - mor.
love's pow'rs.

Tempo I. (♩ = 72.) *pp m. d. cantabile*

len - zio! A - i - da ver - so noi s'a - van - za - Fi - glia de'
 si - lent! A - i - da hith - er now ad - vanc - es - Child of the

(at a sign from Amneris the slaves retire)
 (enter Aïda)

vin - ti, il suo do - lor m'è sa - cro.
 con - quer'd, to me her grief is sa - cred.

Nel ri - ve - der - la, il dub - bio a - tro - ce in - me si de - sta -
 On her ap - pearance, my soul a - gain with - doubt is tor - tur'd

Allegro risoluto.

Il mi - ste - ro fa - tal, si squar - cial - fi - ne!
 It shall now be re - veal'd, the fa - tal mys - t'ry!

col canto *pp*

Scene and Duet.

Aïda and Amneris.

Moderato. (♩ = 88)

(to Aïda with feigned affection.)

Amneris.

Fu la sor - te dell' ar - mi - a' tuoi fu - ne - sta, po - ve - ra A -
 'Neath the chanc - es of bat - tle succumb thy peo - ple, hap - less A -

Piano.

i - dal Il lut - to che ti pe - sa sul cor te - co di -
 i - dal The sor - rows that af - flict thee, be sure, I feel as

pp

Cantabile.

vi - do. Io son — l'a - mi - ca tu - a —
 keen - ly. My heart — tow' rds thee yearns fond - ly —

pp

Aïda. *sf*

tut - to da me tu a - vra - i — vi - vra i — fe - li - ce! Fe -
 In vain naught shalt thou ask of me — Thou shalt — be hap - py! Ah!

p

Più mosso. (♩=100)

li - ce es - ser pos - s'i - o, lun - gi dal suol na -
 how can I be hap - py, far from my na - tive

ti - o - qui do - ve i - gno - ta m'è la sor - te del pa - dre dei fra -
 coun - try, where I can nev - er know what fate may be - fall my fa - ther,

Come prima. (♩=88)
Amneris.

tel - li? Ben ti com - pian - go! pu - re han - nou con - fi - ne i
 broth - ers? Deep - ly you move me! yet no hu - man sor - row is

ma - li di quag - giù_ Sa ne - rà il tem - po lean -
 last - ing here be - low_ Time will bring com - fort and

go-scie del tuo co - re_ e più che il tem - po, un Dio pos -
 heal your pres-ent an - guish great-er than time e'en the heal-ing

Allegro animato.

(much moved.)
sotto voce a parte.

Aïda.

(A - mo-re, a - mo - re! gau-dio tor -
 (Oh love, sweet pow - er! oh joy tor -

sen-te a - mo - re.
 pow-er of love is.

Allegro animato. (♩ = 112)

pp dolce.

men-to so - a-ve eb-brez - za, an - sia cru-del ne' tuoi do -
 ment-ing Rap - tu-rous mad - ness, bliss fraught with woes Thy pangs most

lo - ri la vi - ta io sen - to un tuo sor -
 cru - el a life cen - tent - ing Thy smiles en -

Amneris. *sotto voce.*

(Ah! quel pal - lo - re_
 (Yon dead - ly pal - lor -

quel tur - ba - men - to
 her bo - som pant - ing,

a poco a poco cresc.

ri - so mi schiu-de il ciel, un tuo sor-
chant - ing bright heav'n dis-close, Thy smiles en-
sve-lan l'ar-ca na feb-bre da-mor.-
Tell of love's pas-sion, tell of love's woes.-

pp leggeriss.

ri - so mi schiu-de il ciel, ne' tuoi do-
chant - ing bright heav'n dis-close, Thy pangs most
D'in-ter-ro-gar-la qua-si ho sgo-men-to-
Her heart to ques-tion, cour-age is wanting-

ff string. poco a

lo-ri la vi-tajo sen-to un tuo sor-ri-so mi schiu-de il
cru-el a life con-tent-ing Thy smiles enchant-ing bright heav'n dis-
di-vi-do l'an-sie del su-o ter-
My bo-som feels-of her tor-ture the

poco

Poco più lento.

ciell!)
close!)

ror.)
throes.)

(eyeing her fixedly)

Eb - ben: qual nuo - vo
Now say, what new e -

Poco più lento. (♩ = 88)

espressivo

fer-mi-to tas - sal, gen-til A - i - da?
mo-tion so doth sway my fair A - i - da?

I tuoi se - gre - ti
Thy se-cret thought re -

dolce.

sve-la-mi, al - l'a - mor mi - o, al - l'a - mor mio t'af-fi-da-Tra i for - ti che pu -
veal to me: come, trust se-cure-ly, come, trust in my af-fec-tion. A-mong the warriors

dolce.

gna - ro - no del-la tua pa - tria a dan-no -
brave who fought fa-tal-ly 'gainst thy coun-try -

qual-cu - no - un dol-ce af -
it may be - that one has

dolciss.

Aïda.

Che par - li?
What mean'st thou?

fan-no_ for-se_ a te in cor de - stò? A tut-ti_
wak-end in thee gentle thoughts of love? The cru-el_

bar - ba - ra non si mo - strò la sor - te_ Se in cam-po il du - ce im -
fate of war not all a - like em - brac - es_ And then the daunt-less

Più mosso.

Che mai di - ce - sti! mi - se - ra!_
What dost thou tell me! wretch - ed fate!_

pa-vi-do cad-de tra-fit-to a mor-te._
war-rior who leads the host may per-ish._

Più mosso. (♩ = 112)
cresc. *f*

Mi - se-ra!_
Wretch - ed fate!_

Sì_ Ra-da-mès da' tuoi fu spento_ E pianger
Yes_ Ra-da-mès by thine is slaughter'd_ and canst thou

pp *mf* *p*

Per sem - pre io pian - ge -
For ev - er my tears shall

puo - i? Gli
mourn him? The

p

rò! Av-ver - si sem-pre a me fu - ro i
flow! Ce-les - tial fa - vor to me was ne'er ex -

Dei t'han ven - di - ca - ta_
gods have wrought thee vengeance_

mf *ff*

Nu - mi -
tend - ed

ff (breaking out with violence)

Tre - ma! in cor ti les - si - tu
Trem - ble! thou art dis - cov - er'd - thou

ff *pp* *p*

I - o! -
I love! -

l'a - mi Non men - ti - re! - Un det-to an -
lov'st him - Ne'er de - ny it! - Nay, to con -

f

f a piacere

co - ra e il ve - ro sa - prò - Fis - sa - mi in
found thee I need but a word - Gaze on my

ff *p*

vol - to - io t'in - gan - na - va - Ra - da - mès
vis - age - I told thee false - ly - Ra - da - mès -

ppp col canto

Vi - ve! ah gra - zie, o
Liv - eth! Gods, I

vi - ve_
liv - eth_

ff tutta forza

Nu - mi!
thank ye!

a piacere

E an - cor men - tir tu spe - ri? Si - tu
Dost hope still now de - ceive me? Yes - thou

pp

ppp

l'a - mi Ma l'a - mo an - ch'io in - ten - di
lov'st him But so do I dost hear my

col canto

tu? son tua ri - va - le - fi - - glia de' Fa - ra -
words? be - hold thy ri - val, here in a Pharaoh's

Aïda. (Drawing herself up with pride.)

o - ni_ Mia ri - va - le! eb - ben sia pu - re_ An -
daughter_ Thou my ri - val! what tho' it were so_ For

pp cresc. e string.

(checking herself and falling at the feet of Amneris.)

ch'io_ son tal_ Ah!
I, I too_ Ah!

f

che dis - si mai? pie - tà! per - do - ne!
heed not my words! oh, spare! for give me!

p

Adagio. (♩ = 60.)

Cantabile espress.

ah! pie - tà ti pren - da del mio do -
ah! on all my an - guish sweet pit - y

p

lor_ E - ve - ro, io l'a - mo d'immen - so a -
take_ 'Tis true, for his love I all else for

mor_ Tu sei fe - li - ce_ tu sei pos -
sake_ While thou art might - y, all joys thy

sen - te - io_ vi - vo so - lo_ per que sto a -
dow - er, Naught save my love now_ is left for

Amneris.

mor! Tre - ma, vil schia - va! spez - za il tuo co - re_ se - gnar tua
me! Tremble, vile bond - maid! Dy - ing heart - broken, Soon shall thou

mor - te può que-st'a - mo - re Del tuo de - sti - no ar - bi - tra
 rue the love thou hast spo - ken. Do I not hold thee fast in my

f

ff

Aïda.

Tu sei fe -
 While thou art

so - no, d'o-dio e vendet - ta le fu - rie ho in cor.
 power, Hatred and vengeance my heart owes for thee!

pp

li - ce - tu sei pos - sen - te - io - vi - vo
 hap - py - all joys thy dow - er, Naught save my

Tre - ma, vil schia - va!
 Trem - ble, vile me - nial!

p

p *poco incalzando*

so - lo — per que - - st'a - mor! pie - tà! pie -
 love now_ is left to me! On all, on

spez-zail tuo cor, spez-zail tuo
 Thy brok - en heart shall rue the

pp poco incalzando

tà! ti pren - - da del mio do - lor — pie - tà! pie -
 all my an - - guish, sweet pit - y take_ Oh spare! oh

cor, tre-ma, vil schia - - va! del tuo de-sti - no arbi-trajo
 love that thou hast spok - - en! Do I nothold thee in my

p

tà! ti pren - - da del mi - o — do -
 spare! take pit - - - - y, take pit - y — on

son, d'o-dice ven-det - ta le fu - rie ho in cor, le fu - rie in
 pow'r, Ha-tred and ven - geance my heart owes for thee, ay, owes for

f

Aida. Allegro marziale.

Amneris. lor.
mel

cor.
theel

Soprano I & II.

Tenor.

Bass.

ff *>*
Su! del
On! of

ff *>*
Su! del
On! of

ff *>*
Su! del
On! of

Allegro marziale. (♩ = 100)

ff *3* *3* *ff*

Amneris.

ff *3* *3* *3*

Al-la pom - pa che s'ap-pre - sta, me-co, o schia - va, as - si - ste -
In the pa - geant now pre-par-ing Shall a part by thee be

Ni - lo al sa - ero li - do sien bar - rie - raj no - stri
Ni - lus' sa - cred riv - er Guard the shores, E - gyp - tians

Ni - lo al sa - ero li - do sien bar - rie - raj no - stri
Ni - lus' sa - cred riv - er Guard the shores, E - gyp - tians

ff

ra - i; tu pro - stra - ta nel - la
tak - en; While be - fore me thou_ in

pet - ti; non ec - cheg - gi che un_ sol_
brave, Un - to death the foe_ de -

pet - ti; non ec - cheg - gi che un_ sol_
brave, Un - to death the foe_ de -

pol - ve - re, io_ sul tro - no ac - can - to al
dust art prone, I_ shall share the roy - al

gri - do: guer - ra, guer - ra e mor - te al - lo stra -
liv - er, E - gypt they nev - er, they nev - er shall en -

gri - do: guer - ra, guer - ra e mor - te al - lo stra -
liv - er, E - gypt they nev - er, they nev - er shall en -

Poco più vivo.

Aïda.

Ah! pie - tà! che più mi re - sta? un de - ser - to è la mia
 Pray thee, spare a heart de - spair - ing! Life's to me a void for -

Re.
throne!nier!
slave!nier!
slave!

Poco più vivo. (♩=100.)

pp

vi - ta; vi - vie re - gna, il tuo fu - ro - re io tra bre - ve pla - che -
 sak - en; Live and reign, thy an - ger blight - ing, I shall soon no lon - ger

rò. Que - st'a - mo - re che t'ir - ri - ta nel - la tom - ba spe - gne -
 brave, Soon this love, thy hate in - vit - ing, Shall be bur - ied in the

rò.
grave. Amneris.

Vien, mi se - gui, ap - pren - de -
 Come, now fol - low, I will

Ah! pie - tà!
Ah! then spare!

ra - i se lot - tar tu puoi con
show thee wheth - er thou canst vie with

que - sta - soon this

me, se lot - tar tu puoi, tu puoi con me,
me, wheth - er thou canst vie, canst vie with me,

pp

mor - nel - la tom -
love shall be bur -

ap - pren - de - rai se lot - tar tu puoi
yes, I will show thee if thou canst vie,

ff *pp*

- ba - io spe - gne - rò, pie -
 - ied with - in the grave, ah
 tu puoi con me, vie -
 canst vie with me, Come
 Guer - ra e mor -
 Doom'd to death the
 Guer - ra e mor -
 Doom'd to death the

tà! pie - tà!
 spare! ah spare!
 ni, mi se - - - - - gui,
 now, and fol - - - - - low!
 te, guer - ra e mor - teal - lo stra - nier!
 foe, E - gypt ne'er shall they en - slave!
 te, guer - ra e mor - teal - lo stra - nier!
 foe, E - gypt ne'er shall they en - slave!

ff

Amneris.

cap - pren - de - ra - i se lot - tar tu puoi con
 for I will show thee wheth - er thou canst vie with

Aida.

Nu - - mi, pie -
 Pow - ers a -

me.
 mel

guer - ra e mor - te al - lo stra - nier!
 E - gypt ne'er shall they en - slave!

guer - ra e mor - te al - lo stra - nier!
 E - gypt ne'er shall they en - slave!

ppp

tà del mio mar - tir, spe - me non
bove, pit - y my woe, Hope have I

v'ha, spe - me non v'ha pel mi - o do - lor; Nu - mi, pie -
none, hope have I none now here be - low; Deign, ye Im -

tà del mi - o sof - frir, Nu - mi, pie - tà! pie -
mor - tals, mer - cy to show; Ye gods, ah spare! ah

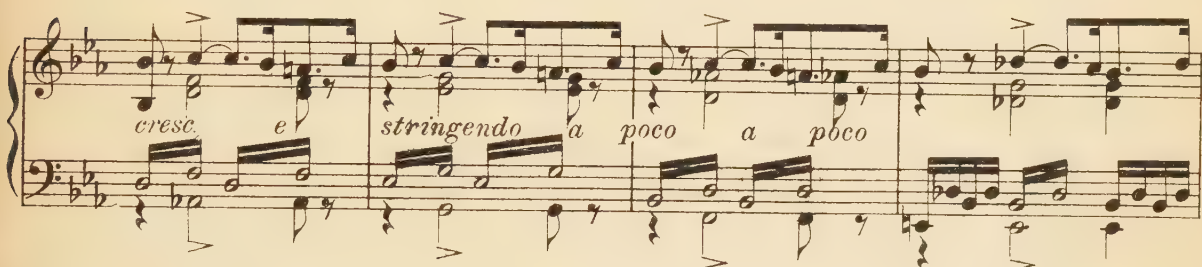
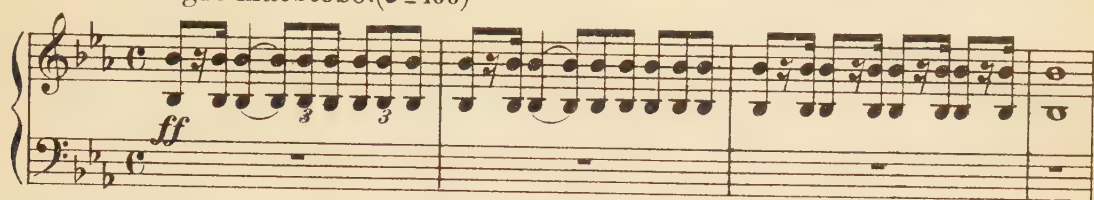
tà! pie - tà!
spare! ah spare!

morendo.

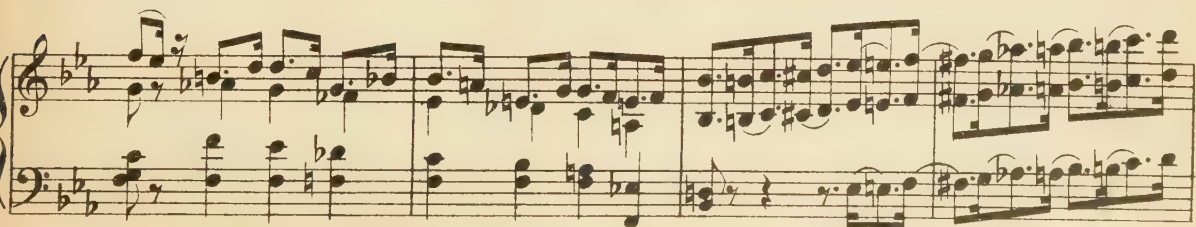
SCENE II. An avenue to the City of Thebes.

In front, a clump of Palms. Right hand, a temple dedicated to Ammon. Left hand, a throne with a purple canopy: At back, triumphal arch. The stage is crowded with people.

Allegro maestoso. (♩ = 100)



Enter the King followed by Officials, Priests, Captains, Fan-bearers, Standard-bearers. Afterwards Amneris, with Aïda and slaves. The King takes his seat on the throne. Amneris places herself at his left hand.



SOPRANO I.

a tempo come prima.

Chorus of People.

Gloria all' E-git-to, ad

Glo-ry to I-sis,

I - si - de

who from all

che il sa-cro suol pro - teg - ge!

Ward-eth a-way dis - as - ter!

Al
To

SOPRANO II.

Gloria all' E-git-to, ad

Glo-ry to I-sis,

I - si - de

who from all

che il sa-cro suol pro - teg - ge!

Ward-eth a-way dis - as - ter!

Al
To

TENOR.

Gloria all' E-git-to, ad

Glo-ry to I-sis,

I - si - de

who from all

che il sa-cro suol pro - teg - ge!

Ward-eth a-way dis - as - ter!

Al
To

BASS.

Gloria all' E-git-to, ad

Glo-ry to I-sis,

I - si - de

who from all

che il sa-cro suol pro - teg - ge!

Ward-eth a-way dis - as - ter!

Al
To*ff a tempo come prima.**ff**ff*

Re che il Del - ta

E - gypt's roy - al

reg - ge, al

mas - ter, to

Re che il Del - ta

E - gypt's roy - al

reg -

mas -

Re che il Del - ta

E - gypt's roy - al

reg - ge, al

mas - ter, to

Re che il Del - ta

E - gypt's roy - al

reg -

mas -

Re che il Del - ta

E - gypt's roy - al

reg - ge, al

mas - ter, to

Re che il Del - ta

E - gypt's roy - al

reg - ge

mas - ter

Re che il Del - ta

E - gypt's roy - al

reg - ge, al

mas - ter, to

Re che il Del - ta

E - gypt's roy - al

reg -

mas -

pesante e stent.

ge in - ni fe - sto - si al - ziam!
 ter Raise we our fest - al song!

Glo - ria!
 Glo - ry!

ge in - ni fe - sto - si al - ziam!
 ter Raise we our fest - al song!

Glo - ria!
 Glo - ry!

pesante e stent.

— in - ni fe - sto - si al - ziam!
 — Raise we our fest - al song!

Glo - ria!
 Glo - ry!

ge in - ni fe - sto - si al - ziam!
 ter Raise we our fest - al song!

Glo - ria!
 Glo - ry!

*pesanti.**mf*

Glo - ria!
 Glo - ry!

Glo - ria!
 Glo - ry!

Glo - ria al Re! Glo - - ria, glo - -
 Glo - ry, oh King! Glo - - ry, glo - -

Glo - ria,
 Glo - ry, glo - ria,
 glo - ry,

Glo - ria al Re! Glo - ria,
 Glo - ry, oh King! Glo - ry, glo - ry,

Glo - ria,
 Glo - ry, glo - ry,

cresc. e stringendo a poco

ria, glo - - ria! In - ni al - ziam, in - ni al - ziam! Glo -
 ry, glo - - ry! Raise we our song, raise we our song! Glo -

glo - ria!
 glo - ry! In - ni al - ziam, in - ni al - ziam! Glo -
 Raise we our song, raise we our song! Glo -

glo - ria!
 glo - ry! In - ni al - ziam, in - ni al - ziam! Glo -
 Raise we our song, raise we our song! Glo -

glo - ria!
 glo - ry! In - ni al - ziam, in - ni al - ziam! Glo -
 Raise we our song, raise we our song! Glo -

a poco

ria al Re! In - ni fe - sto - si, fe - sto - si al-
ry, oh King! Our fes - tal song, raise we our fes - tal

ria al Re! In - ni fe - sto - - si al-
ry, oh King! Raise we our song, our fes - tal

- ria al Re, al Re! In - ni fe - sto - - si al-
- ry, oh King, oh King! Raise we our song, our fes - tal

- ria al Re, al Re! In - ni fe - sto - - si al-
- ry, oh King, oh King! Raise we our song, our fes - tal

*tornando come prima
cantabile*

ziam! S'in - trec - ci il lo - to al lau - - ro sul
song! SOPRANI SOLI. The lau - rel with the lo - tus bound the

ziam! S'in - trec - ci il lo - to al lau - ro sul
song! The lau - rel with the lo - tus bound the

ziam!
song!

ziam!
song!

tornando al I. tempo

p

crin dei vin - ci - to - ri! nem - bo gen - til di fio - ri
 vic - tors' brows en - wreath - ing! Let flow'rs sweet per - fume breath - ing,
 vin - ci - to - ri!
 brows en - wreath - ing!

crin dei vin - ci - to - ri! nem - bo gen - til di fio - ri
 vic - tors' brows en - wreath - ing! Let flow'rs sweet per - fume breath - ing,

sten - da sull' ar - mi un vel! Dan - ziam, fanciulle e - gi - zie, le
 Veil warlike arms from sight. Ye sons of Egypt dance a-round, And

sten - da sull' ar - mi un vel! Danziam, fan - ciul - le e - gi - zie,
 Veil warlike arms from sight. Ye sons of E-gypt danc - ing,

mi - sti - che ca - ro - le, co - me d'in - tor - no al
 sing your mys - tic prais es, As round the sun in
 le mi - sti - che ca - ro - le, co - me d'in
 Now sing your mys - tic prais - es, As round the

cresc.

so - - - le dan - za - no gli a - stri in ciel.
 maz - - - es Dance all the stars in de - light.

tor - no al so le dan - za - no gli a - stri in ciel.
 sun in maz - es Danc - ing the stars de - light.

Chorus of Priests.

TENOR I.

TENOR II.

BASS I.

BASS II.

Del - la vit -
 Un - to the

Del - la vit - to - ria a - gl'ar - bi - tri su - pre - mi il
 Un - to the pow - er, war's is - sue dread de - cid - ing,

to - ria a - gl'ar - bi - tri su - pre - mi il
 pow - er, war's is - sue dread de - cid - ing, our

Del - la vit -
 Un - to the

guar - do er ge te;
 Our glanc - es raise we;

Gra - zie a - gli
 Thank we our

guar - do er - ge
 glanc - es up - raise
 te,
 we,

to - ria a - gl'ar - bi - tri su - pre - mi il
 pow - er, war's is - sue dread de - cid - ing, Our

gra - zie a - gli Dei ren - de - te nel for - tu -
 Thank we our gods, and praise we On this tri -

Dei ren - de - te nel
 gods and praise we on

gra - zie a - gli Dei ren - de - te nel
 Thank we our gods, and praise we on this tri -

guar - do il guar - do er - get - te; gra - zie ren - de - te
 glanc - es, our glanc - es raise we; Thank we and praise we

na - to di, gra - zie a - gli Dei, gra - zie ren - de - te nel
 umphant day, Thank we our gods, thank we and praise we on

Chorus of People.

SOPRANO I. *ff*
Co - me d'in - tor - no al
As round the Sun in

SOPRANO II. *ff*
Co - me d'in - tor - no al
As round the Sun in

TENOR. *ff*
In ni fe -
Raise we our

BASS. *ff*
In - ni fe -
Raise we our

Chorus of Priests.

ff
for - tu - na - to dì,
this tri - um - phant day,
gra - zie a - gli
thank we the

ff
na - to dì,
um - phant day,
gra - zie a - gli
thank we the

ff
nel for - tu - na - to dì,
On this tri - um - phant day,
gra - zie a - gli
thank we the

ff
for - tu - na - to dì,
this tri - um - phant day,
gra - zie a - gli
thank we the

ff

so - - le dan-za-no gli a-stri in ciel!
maz - - es Dance all the stars in de - light!

so - - le dan-za-no gli a-stri in ciel!
maz - - es Dance all the stars in de - light!

sto-si al ziam al Re, al - zia - mo al Re.
fes - tal song, Raise we our song to the King.

sto-si al ziam al Re, al - zia - mo al Re.
fes - tal song, Raise we our song to the King.

Dei ren-de - te nel for-tu-na-to di.
gods and praise we On this tri-umphant day.

Dei ren-de - te nel for-tu-na-to di.
gods and praise we On this tri-umphant day.

Dei ren-de - te nel for-tu-na-to di.
gods and praise we On this tri-umphant day.

Dei ren-de - te nel for-tu-na-to di.
gods and praise we On this tri-umphant day.

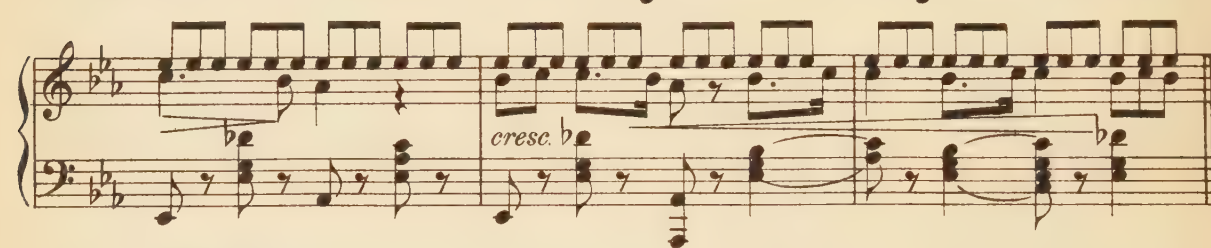
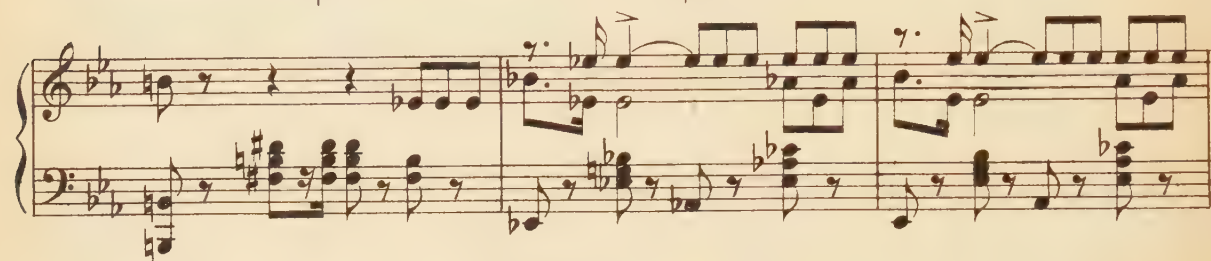
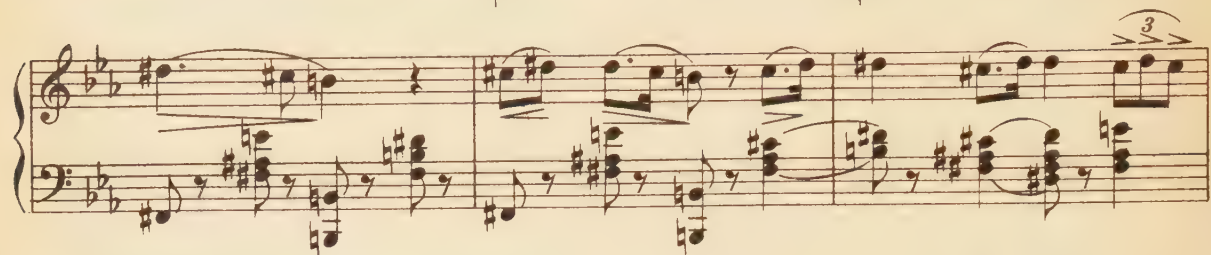
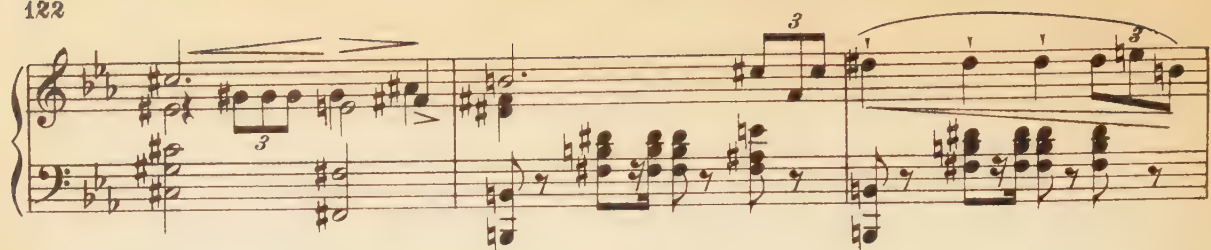
(The Egyptian troops, preceded by trumpets, defile before the King.)

mf

This page contains six systems of musical notation, each consisting of a treble and a bass staff. The key signature is B-flat major (two flats). The notation includes various musical elements:

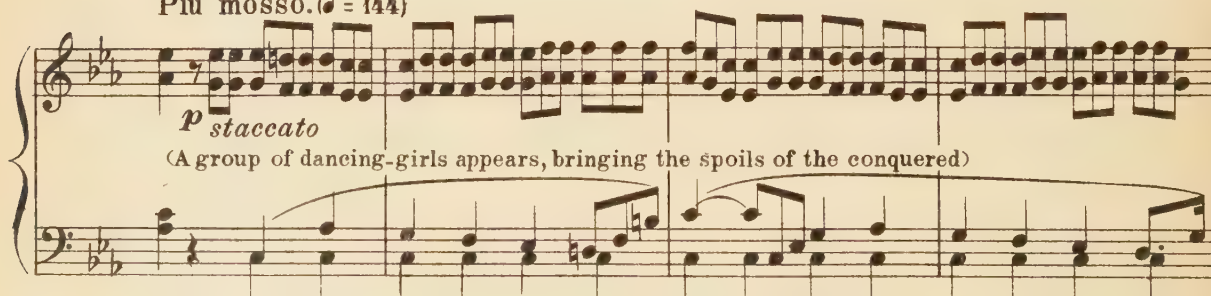
- System 1:** Treble staff has a half note, a quarter note, and a half note. Bass staff has a half note, a quarter note, and a half note. There are triplets in both staves.
- System 2:** Treble staff has a half note, a quarter note, and a half note. Bass staff has a half note, a quarter note, and a half note. There are triplets in both staves.
- System 3:** Treble staff has a half note, a quarter note, and a half note. Bass staff has a half note, a quarter note, and a half note. There are triplets in both staves.
- System 4:** Treble staff has a half note, a quarter note, and a half note. Bass staff has a half note, a quarter note, and a half note. There are triplets in both staves.
- System 5:** Treble staff has a half note, a quarter note, and a half note. Bass staff has a half note, a quarter note, and a half note. There are triplets in both staves.
- System 6:** Treble staff has a half note, a quarter note, and a half note. Bass staff has a half note, a quarter note, and a half note. There are triplets in both staves.

Dynamics include *p* (piano), *ff* (fortissimo), and *mf* (mezzo-forte). The notation also includes various accidentals (sharps, flats, naturals) and articulation marks (accents, slurs).



Ballabile.

Più mosso. (♩ = 144)



(A group of dancing-girls appears, bringing the spoils of the conquered)

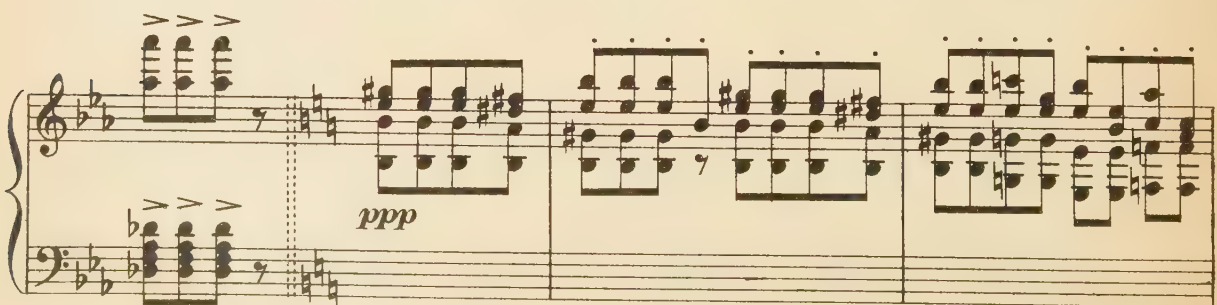


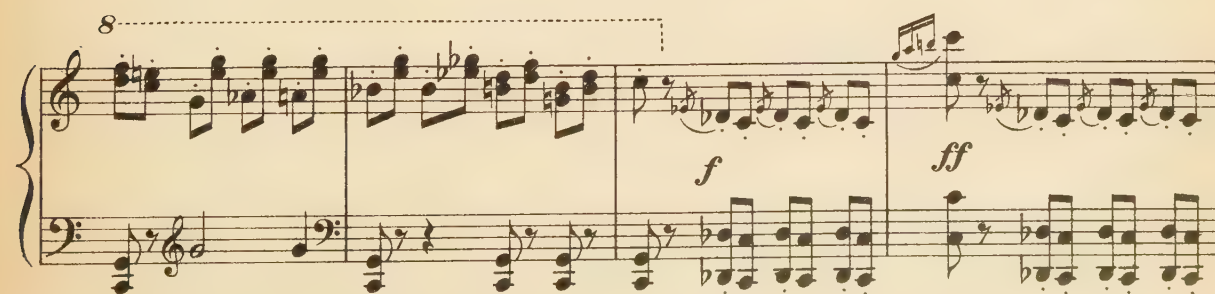
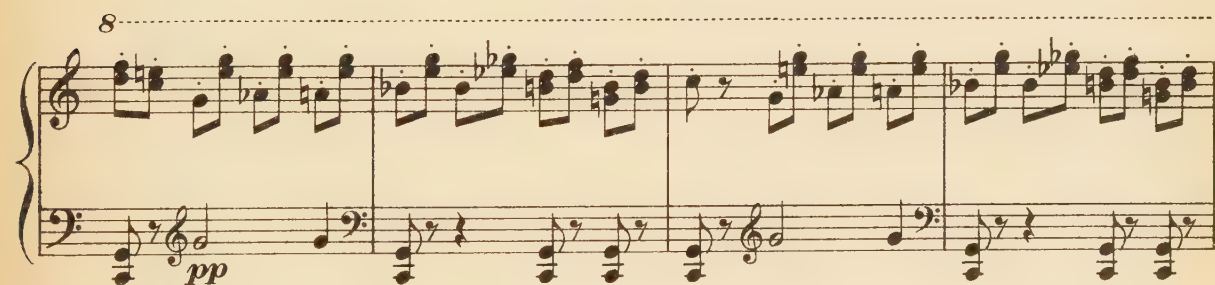
This page of musical notation consists of six systems, each with a treble and bass staff. The key signature has two flats. The first system features a melody in the treble staff with a *mf* dynamic and a bass line with triplets. The second system has a *pp* dynamic marking. The third system includes a *ff* dynamic marking. The fourth system shows a complex melodic line in the treble staff with many sixteenth notes. The fifth system has a *pp* dynamic marking. The sixth system continues the melodic development in the treble staff. The notation includes various rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *mf*, *pp*, and *ff*.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is B-flat major (two flats). The notation includes various musical symbols such as trills (tr), slurs, and dynamic markings. The first system features trills in the right hand and a steady eighth-note accompaniment in the left hand. The second system continues this pattern. The third system introduces a forte (f) dynamic in the right hand. The fourth system features a piano-piano (pp) dynamic in the right hand. The fifth system continues with a piano (p) dynamic. The sixth system includes a variety of dynamics: piano-piano (pp), fortissimo (fz), piano (p), and piano-piano (pp). The notation is written in a clear, professional style with standard musical symbols.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical elements:

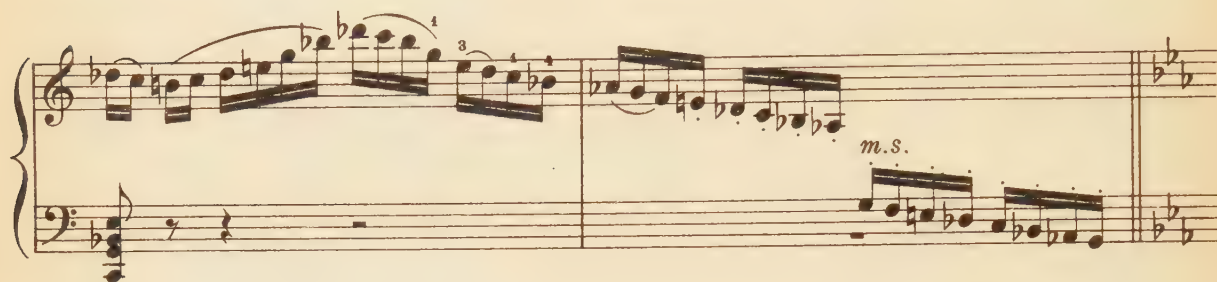
- System 1:** Treble staff has a melodic line with slurs and accents. Bass staff has a simple accompaniment. Dynamics: *fz* (first measure), *p* (second measure), *p* (fourth measure).
- System 2:** Treble staff features triplets of eighth notes. Bass staff has a steady eighth-note accompaniment. Dynamics: *pp* (third measure).
- System 3:** Treble staff has a melodic line with slurs and accents. Bass staff has a steady eighth-note accompaniment. Dynamics: *mf* (first measure).
- System 4:** Treble staff has a melodic line with slurs and accents. Bass staff has a steady eighth-note accompaniment. Dynamics: *ff* (first measure), *p* (fourth measure).
- System 5:** Treble staff features triplets of eighth notes. Bass staff has a steady eighth-note accompaniment. Dynamics: *pp* (third measure).
- System 6:** Treble staff has a melodic line with slurs and accents. Bass staff has a steady eighth-note accompaniment. Dynamics: *mf* (first measure), *ff* (fourth measure).







First system of musical notation. The treble clef staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The bass clef staff contains a few notes, including a double bass (*ff*) marking.



Second system of musical notation. The treble clef staff continues the melodic line with a trill marked 'tr' and an accent 'a'. The bass clef staff has a few notes and a marking 'm.s.'.



Third system of musical notation. The treble clef staff has a few notes and rests. The bass clef staff contains a continuous stream of beamed sixteenth notes.



Fourth system of musical notation. The treble clef staff contains a melodic line with trills marked 'tr'. The bass clef staff contains a continuous stream of beamed sixteenth notes.



Fifth system of musical notation. The treble clef staff contains a melodic line with trills marked 'tr'. The bass clef staff contains a continuous stream of beamed sixteenth notes.





First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. The bass staff features a continuous sixteenth-note accompaniment. A *pp* (pianissimo) dynamic marking is present in the second measure of the bass staff.



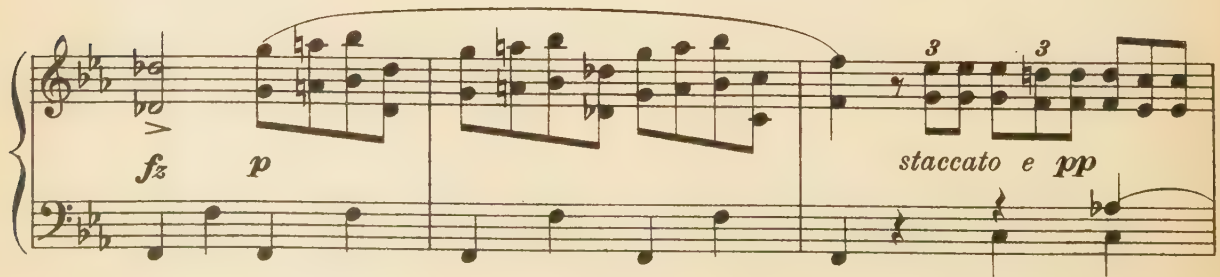
Second system of musical notation. The treble staff continues the melodic line. The bass staff maintains the sixteenth-note accompaniment with some phrasing slurs.



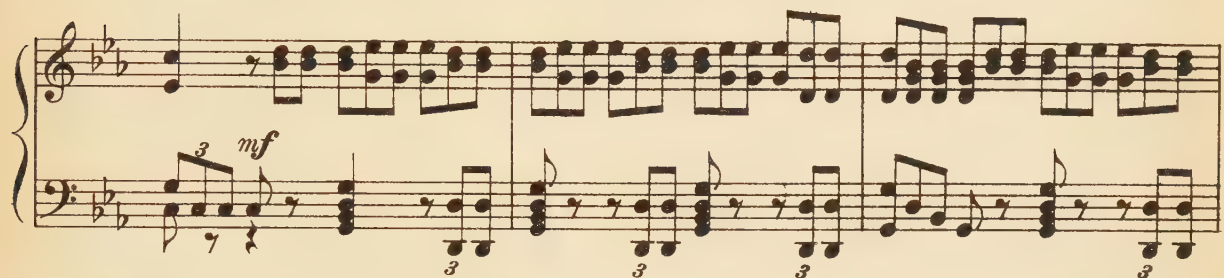
Third system of musical notation. The treble staff has a melodic line with some rests. The bass staff continues the sixteenth-note accompaniment. A *pp* (pianissimo) dynamic marking is present in the third measure of the bass staff.



Fourth system of musical notation. The treble staff features chords and short melodic fragments. The bass staff continues the sixteenth-note accompaniment. Dynamic markings *fz* (forzando) and *p* (piano) are used in the first three measures.



Fifth system of musical notation. The treble staff has chords and a triplet of eighth notes. The bass staff continues the sixteenth-note accompaniment. Dynamic markings *fz* (forzando) and *p* (piano) are used in the first two measures. The final measure is marked *staccato e pp* (staccato and pianissimo).



(Other troops enter, following war-chariots, banners, sacred vessels and images of the gods.)

Tempo I.

SOPRANO I.

Vie - ni, o guer - rie - ro
Hith - er ad - vance, oh

vin - di - ce,
glo - rious band,

vie - ni a gio - ir con
Min - gle your joy with

SOPRANO II.

Vie - ni, o guer - rie - ro
Hith - er ad - vance, oh

vin - di - ce,
glo - rious band,

vie - ni a gio - ir con
Min - gle your joy with

TENOR.

Vie - ni, o guer - rie - ro
Hith - er ad - vance, oh

vin - di - ce,
glo - rious band,

vie - ni a gio - ir con
Min - gle your joy with

BASS.

Vie - ni, o guer - rie - ro
Hith - er ad - vance, oh

vin - di - ce,
glo - rious band,

TENOR I.

A - gliar - bi - tri su - premi
To pow - ers war de - ciding

TENOR II.

A - gliar - bi - tri su - premi
To pow - ers war de - ciding

BASS I.

A - gliar - bi - tri su - premi
To pow - ers war de - ciding

BASS II.

A - gliar - bi - tri su - premi
To pow - ers war de - ciding

Tempo I.

ff grandioso

ff

Chorus of People.

Chorus of Priests.

noi; sul pas - so de - gli e - ro - i, sul pas - so de - gli e -
ours; Green bays and fra - grant flow - ers, Green bays and fra - grant

noi; sul pas - so de - gli e - ro - i, sul pas - so de - gli e -
ours; Green bays and fra - grant flow - ers, Green bays and fra - grant

noi; sul pas - so de - gli e - ro - i, sul pas - so de - gli e -
ours; Green bays and fra - grant flow - ers, Green bays and fra - grant

noi; sul pas - so de - gli e - ro - i, sul pas - so de - gli e -
ours; Green bays and fra - grant flow - ers, Green bays and fra - grant

il guar - do er - ge - te, our glanc - es raise we,
il guar - do er - ge - te, our glanc - es raise we,
il guar - do er - ge - te, our glanc - es raise we,
il guar - do er - ge - te, our glanc - es raise we,

il guar - do er - ge - te, our glanc - es raise we,
il guar - do er - ge - te, our glanc - es raise we,
il guar - do er - ge - te, our glanc - es raise we,
il guar - do er - ge - te, our glanc - es raise we,

ff

Più animato.

ro - flow - i i lau - ri, i fior ver - siam!
- ers Scat - ter their path a - long!

ro - flow - i i lau - ri, i fior ver - siam!
- ers Scat - ter their path a - long!

ro - i i lau - ri, i fior ver - siam!
flow - ers Scat - ter their path a - long!

ro - flow - i i lau - ri, i fior ver - siam!
- ers Scat - ter their path a - long!

il guar-do er-ge - te;
Our glanc - es raise we;

il guar-do er-ge - te;
Our glanc - es raise we;

il guar-do er-ge - te;
Our glanc - es raise we;

il guar-do er-ge - te;
Our glanc - es raise we;

Più animato. (♩ = 132)

mf

Priests.

gra - zie a - gli Dei,
Thank we our gods,

a - gli Dei ren -
thank our gods and

gra - zie a - gli Dei,
Thank we our gods,

a - gli Dei ren -
thank our gods and

gra - zie a - gli Dei,
Thank we our gods,

a - gli Dei ren -
thank our gods and

de - te nel for - tu - na - to di.
praise we On this tri - um - phant day.

de - te nel for - tu - na - to di.
praise we On this tri - um - phant day.

de - te nel for - tu - na - to
praise we On this tri - um - phant

People.

Vie - ni, o guerrier, vie - ni a gio - ir, a — gio - ir con noi, o — guer -
 Hith - er, glorious band, min - gle your joy, mingle your joy with ours, hith - er ad -

Glo - ria, glo - ria, glo - ria, glo - ria al guer -
 Glo - ry, glo - ry, glo - ry, glo - ry be

Glo - ria, glo - ria, glo - ria, glo - ria al guer -
 Glo - ry, glo - ry, glo - ry, glo - ry be

Priests.

Gra - zie, gra - zie, gra - zie, gra - zie a - gli
 Thank we, thank we, thank we, thank we our

Gra - zie, gra - zie, gra - zie, gra - zie a - gli
 Thank we, thank we, thank we, thank we our

dì. Gra - zie, gra - zie, gra - zie, gra - zie a - gli
 day. Thank we, thank we, thank we, thank we our

ff stent.

rier, vie - ni o guer-rier, vie - ni a - gio - ir con noi, vie - ni,
 vance, oh glo - rious band, Min - gle your joy with ours, hith - er,
 rier, glo - ria al guer-rier, vie - ni,
 yours, glo - ry be yours, hith - er, vie - ni,
 rier, glo - ria al guer-rier, vie - ni,
 yours, glo - ry be yours, hith - er, hith - er,

rier, glo - ria al guer-rier, vie - ni, o guer-rier, vie - ni,
 yours, glo - ry be yours, hith - er, glorious band, hith - er,

Dei, gra - zie a - gli Dei ren - de - te, gra - zie
 gods, thank we our gods, and praise we, thank our

Dei, gra - zie a - gli Dei ren - de - te, gra - zie
 gods, thank we our gods, and praise we, thank our

Dei, gra - zie a - gli Dei ren - de - te, gra - zie
 gods, thank we our gods, and praise we, thank our

Dei, gra - zie a - gli Dei ren - de - te, gra - zie
 gods, thank we our gods, and praise we, thank our

ff stent.

ritenuto come prima

ff

vie - ni,
hith - er,

o guer - rie - ro,
glorious warriors,

o guer - rie - ro,
glorious warriors,

o guer - rie - ro,
glorious warriors,

vie - ni, o guer - rier,
hith - er, glo - rious band,

vie - ni, o guer - rier,
hith - er, glo - rious band,

vie - ni, o guer - rier,
hith - er, glo - rious band,

vie - ni, o guer - rier,
hith - er, glo - rious band,

vie - ni a gio - ir con
Mingle your joy, your

vie - ni a gio - ir con
Mingle your joy, your

vie - ni a gio - ir con
Mingle your joy, your

vie - ni a gio - ir con
Mingle your joy, your

a - gli De - i,
gods and praise we,

a - gli De - i,
gods and praise we,

a - gli De - i,
gods and praise we,

a - gli De - i,
gods and praise we,

ff riten. come prima

8

no - i, sul pas - so de - gl'e - ro - ii_ lau-rie i fior ver-
 joy with ours, Green bays and fra-grant flow - ers We'll scat - ter on_ their

no - i, sul pas - so de - gl'e - ro - ii_ lau-rie i fior ver-
 joy with ours, Green bays and fra-grant flow - ers We'll scat - ter on_ their

no - i, sul pas - so de - gl'e - ro - ii_ lau-rie i fior ver-
 joy with ours, Green bays and fra-grant flow - ers We'll scat - ter on_ their

ff
 gra-zie a-gli Dei,
 thank we our gods,

ff
 gra-zie a-gli Dei,
 thank we our gods,

ff
 gra-zie a-gli Dei,
 thank we our gods,

ff

siam.
path.

Vie - ni, o guer - rie - o,
Hith - er ad - vance, glo - rious band,

vie - ni a gio - ir con
Min - gle your joy with

gra-zie a-gli Dei,
thank we our gods,

gra-zie a-gli Dei,
thank we our gods,

gra-zie a-gli Dei,
thank we our gods,

noï; _____ sul pas-so de-gl'e - ro - - i i lauri, i fior-ver -
ours; _____ Green bays and fragrant flow - ers We'll scatter their path a -

noï; _____ sul pas-so de-gl'e - ro - - i i lauri, i fior-ver -
ours; _____ Green bays and fragrant flow - ers We'll scatter their path a -

noï; _____ sul pas-so de-gl'e - ro - - i i lauri, i fior-ver -
ours; _____ Green bays and fragrant flow - ers We'll scatter their path a -

noï; _____ sul pas-so de-gl'e - roi - i lauri, i fior-ver -
ours; _____ Green bays and fragrant flow - ers Scatter their path a -

ren - de - te, grazie a - gli Dei ren-de - te,
and praise we, yes, thank our gods and praise we,

ren - de - te, grazie a - gli Dei ren-de - te,
and praise we, yes, thank our gods and praise we,

ren - de - te, grazie a - gli Dei ren-de - te,
and praise we, yes, thank our gods and praise we,

(Enter Radamès under a canopy carried by twelve officers.)

Più animato.

siam. long.	Glo - - - Glo - - -	ria! ry!	glo - - - glo - - -
siam. long.	Glo - - - Glo - - -	ria! ry!	glo - - - glo - - -
siam. long.	Glo - - - Glo - - -	ria! ry!	glo - - - glo - - -

<i>ff</i> gra - zie a - gli thank we our	De - i ren - gods, thank and	de - te, ——— praise we, ———	gra - zie ren - thank we and
<i>ff</i> gra - zie a - gli thank we our	De - i ren - gods, thank and	de - te, ——— praise we, ———	gra - zie ren - thank we and
<i>ff</i> gra - zie a - gli thank we our	De - i ren - gods, thank and	de - te, ——— praise we, ———	gra - zie ren - thank we and
<i>ff</i> gra - zie a - gli thank we our	De - i ren - gods, thank and	de - te, ——— praise we, ———	gra - zie ren - thank we and

Più animato. (♩ = 132.)

<i>ff</i>			
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ria! ry! glo - - ria, glo - - ria al-l'E-git-to, glo - -
 ry! glo - - ry, glo - - ry to E-gypt, glo - -

ria! ry! glo - - ria, glo - - ria al-l'E-git-to, glo - -
 ry! glo - - ry, glo - - ry to E-gypt, glo - -

ria! ry! glo - - ria, glo - - ria al-l'E-git-to, glo - -
 ry! glo - - ry, glo - - ry to E-gypt, glo - -

ria! ry! glo - - ria, glo - - ria al-l'E-git-to, glo - -
 ry! glo - - ry, glo - - ry to E-gypt, glo - -

de - te nel for - tu - na - to - dì, gra - zia a - gli
praise we on - this tri - um - phant day, thank we our

de - te nel for - tu - na - to - dì, gra - zia a - gli
praise we on - this tri - um - phant day, thank we our

de - te nel for - tu - na - to - dì, gra - zia a - gli
praise we on - this tri - um - phant day, thank we our

de - te nel for - tu - na - to - dì, gra - zia a - gli
praise we on - this tri - um - phant day, thank we our

ria, glo - ria al - l'E - git - to, glo - - - ria, glo - -
 ry, glo - ry to E - gypt, glo - - - ry, glo - -

ria, glo - ria al - l'E - git - to, glo - - - ria, glo - - - ria
 ry, glo - ry to E - gypt, glo - - - ry, glo - - - ry

ria, glo - ria al - l'E - git - to, glo - - - ria, glo - - -
 ry, glo - ry to E - gypt, glo - - - ry, glo - - -

ria, glo - ria al - l'E - git - to, glo - - - ria, glo - - -
 ry, glo - ry to E - gypt, glo - - - ry, glo - - -

Dei, gods, gra - zia a - gli Dei, gra
 thank we our gods, thank _____

Dei, gods, gra - zia a - gli Dei, gra
 thank we our gods, thank _____

Dei, gods, gra - zia a - gli Dei, gra
 thank we our gods, thank _____

Dei, gods, gra - zia a - gli Dei, gra
 thank we our gods, thank _____

Dei, gods, gra - zia a - gli Dei, gra
 thank we our gods, thank _____

(The King descends from
the throne to embrace Radamès.)

fff

ria! ry! glo - ria! ry!

ria! ry! glo - ria! ry!

ria! ry! glo - ria! ry!

ria! ry! glo - ria! ry!

Dei, gra - zie, gra - zie a - gli Dei! _____
gods, thank we, praise we our gods! _____

Dei, gra - zie, gra - zie a - gli Dei! _____
gods, thank we, praise we our gods! _____

Dei, gra - zie, gra - zie a - gli Dei! _____
gods, thank we, praise we our gods! _____

Dei, gra - zie, gra - zie a - gli Dei! _____
gods, thank we, praise we our gods! _____

fff

The King.

Sal - va - tor del - la pa - tria, io ti sa - lu - to!
Savior brave of thy country, E - gypt sa - lutes thee!

col canto

ff

Vieni, e mia fi - glia di sua man ti por - ga il ser - to tri - on -
Hither now ad - vance, and on thy head my daughter will place the crown of

p

(Radamès bends before Amneris, who hands him the crown.)

fa - le.
triumph.

Come prima. (♩ = 92.)

ff

ppp

(to Radamès.)

O - ra a me chie - di quan - to più bra - mi. Nul - la a te ne -
What boon thou ask - est, free - ly I'll grant it. Naught can be de -

p

ga - to sarà in tal dì - lo giu - ro per la co - ro - na mi - a, pei sa - cri
nied thee on such a day. I swear it by the crown I am wearing, by heav'n a -

Radames. Poco più.

Con - ce - di in pria che innan - zi a te sien trat - ti i pri - gio - nier. -
First deign to or - der that the captives be be - fore you brought.

Nu - mi!
bove us!

Poco più. (♩ = 100)

(Enter Ethiopian prisoners surrounded by guards, Amonasro last in the dress of an officer.)

Ramphis. *ppp* *p*

Gra - zie a - gli De - i, gra - zie ren - de -
Thank we our gods, thank our gods and praise

TENORS. *ppp* *p*

Gra - zie a - gli De - i, gra - zie ren - de -
Thank we our gods, thank our gods and praise

BASSES. *ppp* *p*

Gra - zie a - gli De - i, gra - zie ren - de -
Thank we our gods, thank our gods and praise

te nel for - tu - na - ro, nel for - tu - na - to
we on this tri - umph - ant, on this triumph - ant

te nel for - tu - na - to, nel for - tu - na - to
we on this tri - umph - ant, on this tri - umph - ant

te nel for - tu - na - to, nel for - tu - na - to
we on this tri - umph - ant, on this tri - umph - ant

morendo

pp
dì, gra - zie, gra - zie a - gli Dei.
day, all thanks, all thanks to our gods.

pp
dì, gra - zie, gra - zie a - gli Dei.
day, all thanks, all thanks to our gods.

pp
dì, gra - zie, gra - zie a - gli Dei.
day, all thanks, all thanks to our gods.

ancora più p
pp

Allegro assai vivo.

Aïda.

(Rushing towards Amonasro.)

Che veg-go!_ E - gli?_ Mio pa-dre!_
 What see I?_ he here!_ My fa-ther!_

Amneris.

Suo pa - - dre!
 Her fa - - ther!

Radamès.

Suo pa - - dre!
 Her fa - - ther!

Ramphis.

Suo pa - - dre!
 Her fa - - ther!

The King.

Suo pa - - dre!
 Her fa - - ther!

TENORS.

Suo pa - - dre!
 Her fa - - ther!

BASSES.

Suo pa - - dre!
 Her fa - - ther!

SOPRANOS.

Suo pa - - dre!
 Her fa - - ther!

TENORS.

Suo pa - - dre!
 Her fa - - ther!

BASSES.

Allegro assai vivo. (♩ = 144.)

Aïda.

(Embracing her father.)

Amneris.

Tu! pri-gio - nier!
Thou! captive made!

Amonasro.

In po-ter no- stro!
And in our pow-er!

(whispering to Aida.)

Non mi tra-dir!
Tell not my rank!

The King.

(to Amonasro.)

T'ap - pres - sa. —
Come for - ward. —

Amonasro.

Molto largo. *p*Suo pa - dre. An - ch'io pu -
Her fa - ther. I too haveDun - que - tu sei?
So then - thou art?

Molto largo. (♩ = 52.)

gnai — vin - ti noi fum - mo —
fought — and we are conquerd —mor - te in - van cer - cai.
death I vain - ly sought.

Andante sostenuto. (♩ = 66.)

Amonasro.

(pointing to the uniform he is wearing.)

Que-stàs, si - sa ch'io ve - sto vi di - ca che il mio
 This my gar - ment has told you al-read - y that I

pp

Re, la mia patria ho di - fe - so;
 fought to de-fend King and coun-try;

fu la
 Adverse

*ff**pp*

sor - tea nostr'ar - mi ne-mi - ca - tor-nò va - no de' for - ti l'ar-
 for - tune against us ran stea - dy - Vain-ly sought we the fates to de -

dir.
 fy.

Al mio piè - nel-la pol - ve di - ste-so giac-que il
 At my feet in the dust lay ex - tend-ed Our

*ff**pp**f*

Re — da più col — pi tra — fit — to; se l'a — mor del — la
King, — countless wounds had trans — pierc'd him; If to fight for the

f *cresc.*

pa — tria ~~del~~ è de — lit — to siamo rei
coun — try that — nurs'd him Make one

tut — ti, siamo pronti a mo — rir! Ma tu, Re, tu si — gno — re pos —
guil — ty, we're read — y to die! But, oh King, in thy pow — er trans —

f *pppp legato*

sen — te, a co — sto — ro ti vol — gi cle — men — te — Og — gi
cen — dent, Spare the lives on thy mer — cy de — pen — dent — By the

dolce

ten.

noi siam per-cos-si dal fa-to, ah! do-man voi po-tria il fa-to col-
fates though to-day o-ver-tak-en, Ah! say—who can to-morrow's e-vent de-

Aïda. *p*pir.
sery?

Slave-prisoners.

Ma tu Re, tu si-gno-re pos-sen-te, a co-
But, oh King, in thy pow-er tran-scen-dent Spare the

Sì: dai Nu-mi per-cos-si noi sia-mo; tua pie-
We, on whom heav-en's an-ger is fall-ing, Thee im-

Sì: dai Nu-mi per-cos-si noi sia-mo; tua pie-
We, on whom heav-en's an-ger is fall-ing, Thee im-

sempre legato

sto-ro ti vol-gi ele-men-te, Og-gi noi siam per-cos-si dal
lives on thy mer-cy de-pen-dent, By the fates tho' to day o-ver-

tà, tua ele-men-za im-plo-ria-mo; ah giam-mai di sof-frir vi sia
plore, on thy clem-en-cy call-ing; May ye ne'er be by for-tune for-

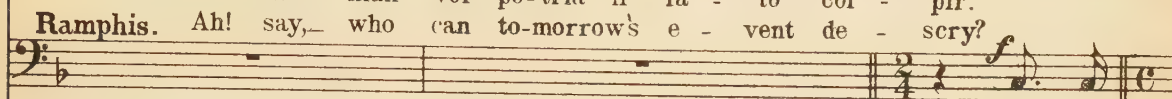
tà, tua ele-men-za im-plo-ria-mo; ah giam-mai di sof-frir vi sia
plore, on thy clem-en-cy call-ing; May ye ne'er be by for-tune for-



Amonasro.



Ramphis.



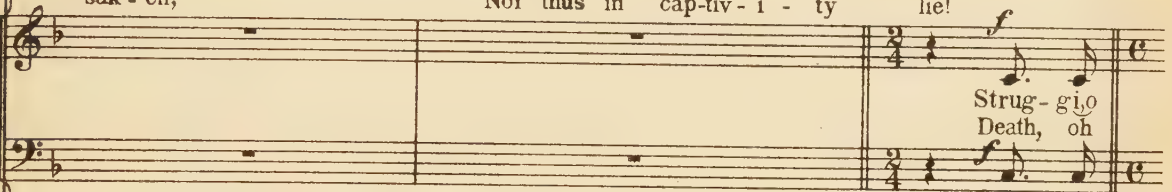
Strug - gio
Death, oh

Slave-prisoners.



da - to ciò che n'è da - to sof - frir!
sak - en, Nor thus in cap - tiv - i - ty lie!

Priests.



Strug - gio
Death, oh

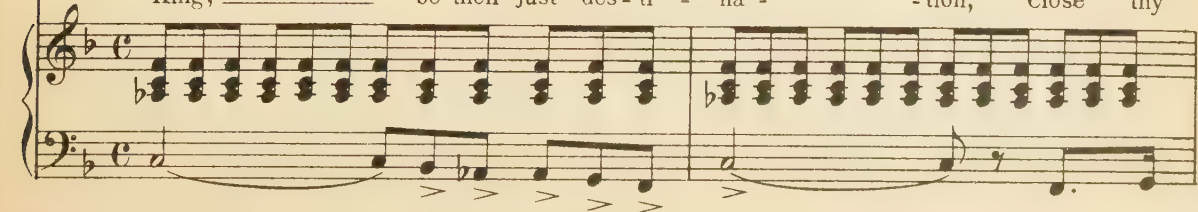
Ramphis.



Re, — que - ste ciur - me fe - ro - - ci, chiu - dijl
King, — be their just des - ti - na - - tion, Close thy

Re, — que - ste ciur - me fe - ro - - ci, chiu - dijl
King, — be their just des - ti - na - - tion, Close thy

Priests.



Aïda.

Ramphis.

Pie - tà!
Ah spare!

cor al - le per - fi - de vo - ci; fur dai
heart to all vain sup - pli - ca - tion, By the

Pie - tà!
Ah spare!Pie - tà!
Ah spare!

cor al - le per - fi - de vo - ci; fur dai
heart to all vain sup - pli - ca - tion, By the

cor al - le per - fi - de vo - ci; fur dai
heart to all vain sup - pli - ca - tion, By the

*m. s.**m. d.*pie - tà!
ah spare!

Nu - mi vo - ta - tial - la mor - te, or de'
heav - ens they doom'd are to per - ish, We the

pie - tà!
ah spare!pie - tà!
ah spare!

Nu - mi vo - ta - tial - la mor - te, or de'
heav - ens they doom'd are to per - ish, We the

Nu - mi vo - ta - tial - la mor - te, or de'
heav - ens they doom'd are to per - ish, We the

*m. s.**m. d.*

string. a poco a poco

pie - tà!
ah spare!

Amneris.

Ma — tu, o Re, si — gnor pos —
But — thou, oh King, in thy pow'r trans —

Qua - li sguardi, — qua - li sguardi —
With what glances, — with what glances —

Amonasro.**Ramphis.**

Og - gi no - i siam per - cos -
By the fates — tho' we to - day —

con forza

Nu - - mi si compia il vo - ler!
heav - - ens are bound to o - bey!

A mor - te! a
To death all! to

The King.

Or che fau - sti ne ar - ri -
High in tri - umph since our ban -

pie - tà!
ah spare!

tua pie - ta - de, tua cle - men -
we im - plore - thee, on thy clem -

pie - tà!
ah spare!

tua pie - ta - de, tua cle - men -
we im - plore - thee, on thy clem -

Nu - - mi si compia il vo - ler!
heav - - ens are bound to o - bey!

A mor - te! a
To death all! to

con forza

Nu - - mi si compia il vo - ler!
heav - - ens are bound to o - bey!

A mor - te! a
To death all! to

SOPRANOS.**TENOR.**

Sa - cer - do - ti, gli sde -
Ho - ly priests, calm your an -

Sa - cer - do - ti, gli sde -
Ho - ly priests, calm your an -

BASS.*m. s.**m. d.**ff**string. a poco a poco*

Slave-prisoners.

Priests.

People.

sen - te, a co - sto - ro ti mo - stra cle - men -
cen - dent, spare the lives on thy mer - cy de - pen -

so - vr'essa ha ri - vol - ti! di qual fiam - ma ba -
on her he is gaz - ing! glow - ing pas - sion with -

si dal fa - to, voi do - man po - tria il
are o - ver - ta'en, who the e - vent can of to -

mor - te! a mor - te! o Re, struggi,
death all! to death all! oh King, now be

don gli e - ven - ti a co - sto - ro mo - striam - ci cle -
ners now are soar - ing, Let us spare those our mer - cy im -

za im - plo - ria - mo, ah pie -
en - cy now call - ing, spare us

za im - plo - ria - mo, tua cle -
en - cy now call - ing, on thy

mor - te! a mor - te! o Re, struggi,
death all! to death all! oh King, now be

mor - te! a mor - te! o Re, struggi,
death all! to death all! oh King, now be

gni pla - ca - te, l'u - mil
ger ex - ceed - ing, lend an

gni pla - ca - te, l'u - mil
ger ex - ceed - ing, lend an

te. - dent. - *cupo*

le - na - noi vol - ti! qua - li sguardi so - v'essahari -
in them is blaz - ing! With what glances on her he is

Radamès. (fixing his eyes on Aida) *pp*

(Il do - lor che in quel vol - to fa -
(See her cheek wan with weep - ing and *pp*)

fa - to col - pir. Tua pie -
mor - row de - sery. We im -

strug - gi que - ste ciur - me,
death their des - ti - na - tion,

men - ti, - or che
plor - ing, - High in

tà, pie - tà,
we im - plore,

men - za im - plo - ria - mo,
clem - en - cy call - ing,

strug - gi que - ste ciur - me,
death their des - ti - na - tion,

strug - gi que - ste ciur - me,
death their des - ti - na - tion,

pre - ce a scol - ta - te;
ear to their plead - ing;

pre - ce a scol - ta - te;
ear to their plead - ing;

pp dolce

p dolce

tua — pie — — tà im —
I — im — — plore thy

vol-ti! di qual fiamma ba-le — - na- - noi
gazing! Glowing passion with-in them is

vel - la al mio — sguar - do la ren - - de più
sor - row From af - - flic - tion new charm — seems to

tà, tua cle-men-za implo - ria-mo,
plore, on thy clemen-cy calling,

si com -
we of

fau - sti near-ri - don glie - ven - ti,
tri - umph our ban - ners are soar - ing,

pp pie-tà,
ah spare,

pp pie-
ah

pp si com -
pp we of

si com -
we of

pp sa-cer-do - ti, gli sdegni pla -
pp Ho-ly priest, calm your anger ex -

sa-cer-do - ti, gli sdegni pla -
Ho-ly priest, calm your anger ex -

plu - ro -
mer - cy,

vol - ti! Ed io so-la, av - vi - li - ta, re -
blaz - ing! She is lov'd, and my passion is

bel - la; o - gni stil - la del pian - to a - do -
bor - row; In my bo - som love's flame seems new -

tua pie -
we im -

pi - sca de' Nu-mijl vo - ler!
heav - en the will must o - bey!

a co -
spare, we

tà,
spare,

pi - sca de' Nu-mijl vo - ler!
heav - en the will must o - bey!

pi - sca de' Nu-mijl vo - ler!
heav - en the will must o - bey!

ca - te,
ceed-ing,

ca - te,
ceed-ing,

jet-ta? slighted? la ven - det - ta mi rug - ge nel
Stern re - venge in my breast loud-ly

ra - to nel mio pet - to rav - vi - va l'a -
light - ed by each tear - drop that flows from her

tà, plore, tua we cle - men - za im - plo -
thy mer - cy im -

sto - ro mo-striam - ci cle - men -
those then our mer - cy im - plor -

ah, we pie-tà, im-plore, pie -
ah

pp 3
l'u - mil pre-ce de' vin-ti a - scol -
Lend an ear to the conquer'd foe

pp 3
l'u - mil pre-ce de' vin-ti a - scol -
Lend an ear to the conquer'd foe

ff *3*
 og - gi - no - i siam per-cos - si,
 By fate tho' we're now o'er-tak - en,

cor, la ven - det - ta, la ven - det - ta
 cries, stern-ly ven - geance, stern-ly ven - geance

mor, o - gni stil-la del pian - to a-do -
 eyes, in my bosom love's flame seems new-

riam, tua clemenza implo-riam, tua clemenza implo -
 plore, we thy mercy im - plore, we thy mercy im -

ff *3*
 strug - gi, o Re, que-ste ciur - me, que - ste ciur-me fe - ro - ci,
 death, oh King, yes, let death be now their just des-ti - na - tion,

ti: la pie - tà sa - - le ai
 ing: By the gods mer - - cy

pie - tà, pie-
 ah spare, ah

tà, tua clemenza implo-riam, tua clemenza implo -
 spare, we thy mercy im - plore, we thy mer-cy im -

f *3*
 strug - gi, o Re, que-ste ciur - me, que - ste ciur-me fe - ro - ci,
 Death, oh King, yes, let death be now their just des-ti - na - tion,

f *3*
 strug - gi, o Re, que-ste ciur - me, que - ste ciur-me fe - ro - ci,
 Death, oh King, yes, let death be now their just des-ti - na - tion,

3
 ta - te;
 pleading;

3
 ta - te;
 pleading;

ff *3*

do - man voi po - tri - a
 ah! say who to - mor - row's,
 mi rug - ge, nel cor, mi
 in my breast loud - ly cries, in my
 ra - to, del pian - to a - do - ra - to nel mio pet - to,
 kin - dled, love's flame seems new kin - dled by each tear - drop,
 riam, im - plo - ria - mo, tua pie -
 plore, we im - plore thee, we im -
 strug - gi, strug - gi; fur dai Nu - mi vo -
 let them per - ish; they are doom'd by the
 Nu - mi gra - di - ta e raf - fer - ma,
 aye is re - quit - ed and con - firm - eth,
 tà, spare, tua pie - ta - de,
 spare, oh spare us,
 riam, tua pie - ta - de,
 plore, spare, ah spare us,
 strug - gi, strug - gi; fur dai Nu - mi vo -
 death all, death all; they are doom'd by the
 strug - gi, strug - gi; fur dai Nu - mi vo -
 let them per - ish; they are doom'd by the
 sa - cer - do - ti,
 Ho - ly priest - hood,
 sa - cer - do - ti,
 Ho - ly priest - hood,
 sa - cer - do - ti,
 Ho - ly priest - hood,

po - tri - a il fa - to
to - mor - row's e-vent can

rug - ge nel co - re,
breast loud ven - geance cry - eth,

nel mio pet to rav - vi
by each tear - drop that flows from

ta - de, tua cle - men - za
plore thee, we for mer - cy

ta - ti, fur vo - ta - ti al la mor - te, si com - pi - sca de'
heav - ens, they are doom'd all to per - ish, and the will of the

e raf - fer - ma il po - ter,
and con - firm - eth prince - ly sway,

tua cle - men - za in - vo - chia - mo,
we for mer - cy all im - plore thee,

tua cle - men - za in - vo - chiam,
we for mer - cy thee im - plore,

ta - ti, vo - ta - ti al - la mor - te, si com - pi - sca de'
heav - ens, they are doom'd all to per - ish, and the will of the

ta - ti, vo - ta - ti al - la mor - te, si com - pi - sca de'
heav - ens, they are doom'd all to per - ish, and the will of the

gli sde - gni pla - ca - te,
calm your an - ger ex - ceed - ing,

gli sde - gni pla - ca - te,
calm your an - ger ex - ceed - ing,

gli sde - gni pla - ca - te,
calm your an - ger ex - ceed - ing,

ff *3 dim.* *allarg.* *pp a tempo.*

col - pir. Ma tu, o
des - cry. But, oh

nel cor. Ed io
loud cries. She is

l'ar - dor, Il do -
her eyes, Her fair

im - plo - riam. Ma tu, o
thee - im - plore. But, oh

Nu - mi, de' Nu - mi il vo - ler! Strug - gi, o Re, que - ste
heav - ens we all must o - bey! Death, oh King, yes, let

il po - ter. La
prince - ly sway. Mer -

in vo - chaim. Si dai
we im - plore. We on

in vo - chaim. Si dai
we im - plore. We on

Nu - mi, de' Nu - mi il vo - ler!
heav - ens we must all o - bey!

Nu - mi, de' Nu - mi il vo - ler!
heav - ens we must all o - bey!

pie - tà! Re pos -
ah spare! King, we

pie - tà! Re
ah spare! King,

pp legato

Re, King, tu in thy pow - er tran - scend - ent Spare the so-la, loved and - vi - li-ta, my passion, av-vi - and my lor, cheek, her fair cheek

Re, King, tu in thy pow - er tran - scend - ent Spare the

ciur-me, death be que-ste ciurme fe - ro - ci, their most just desti - na - tion, fur dai Nu-mi vo - they by heaven are

pie - tà, aye, cy,

Nu - mi per - cos - si noi sia - mo, tua pie - whom heav - en's an - ger is fall - ing thee im -

Nu - mi per - cos - si noi sia - mo, tua pie - whom heav - en's an - ger is fall - ing thee im -

pp Struggi, o Re, ques-te ciur - me, Death, oh King, yes, let death que-ste ciurme fe-ro-ci, be their just desti-na-tion,

ciur-me death be que-ste ciurme fe - ro - ci, their most just desti - na - tion, fur dai Nu-mi vo - they by heaven are

sen - te, cher - ish,

pos - sen - te, we cher - ish,

sto - ro ti mo - stra cle - men - te og - gi
lives on thy mer - cy de - pend - ent, By the

li-ta, re-jet - ta? la ven-
passion is slight - ed? stern-ly

la
seems

sto - ro ti mo - stra cle - men - te og - gi
lives on thy mer - cy de - pend - ent, By the

ta - ti, fur vo - ta-ti alla mor - te, si com-pi - sca de'
fat - ed, they are fat-ed to per - ish, And the heavens we

la
mer -

tà, tua cle - men - za im-plo - ria - mo: ah! giam-
plore, on thy clem - en - cy call - ing; May ye

tà, tua cle - men - za im-plo - ria - mo: ah! giam-
plore, on thy clem - en - cy call - ing; May ye

fur dai Nu-mi vo - ta-ti, fur vo - ta-ti alla morte,
they by heav-en are fat-ed, they are fat-ed to per-ish,

ta - ti, fur vo - ta-ti alla mor - te, si com-pi - sca de'
fat - ed, they are fat-ed to per - ish, and the heav-ens we

Re King pos -
we

Re King pos -
we

pp

noi siamo per - cos - si dal fa - to, ah do - man voi potria il fa - to col -
fates tho' to - day o - ver - tak - en, Ah, say who canto - morrow's e - vent des -

detta vengeance mi rug - ge nel cor. - loud - ly cries. -

ren - de più bel - la;
new charm to bor - row;

noi siamo per - cos - si dal fa - to, ah do - man voi potria il fa - to col -
fates tho' to - day o - ver - tak - en, Ah, say who canto - morrow's e - vent des -

Nu - mi, si com - pi - sca de' Nu - mi il vo - ler!
all, and the heav - ens we all must o - bey!

pie - tà,
- cy, aye,

mai di sof - frir vi sia da - to ciò che in og - gi n'è da - to sof -
ne'er be by for - tune for - sak - en, Nor e'er like us in cap - tiv - i - ty

ciò che in og - gi n'è da - to sof -
Nor e'er like us in cap - tiv - i - ty

mai di sof - frir vi sia da - to ciò che n'è da - to sof -
ne'er be by for - tune for - sak - en, e'er in cap - tiv - i - ty

si com - pi - sca de' Nu - mi il vo - ler!
and the heav - ens we all must, must o - bey!

Nu - mi si com - pi - sca de' Nomi il vo - ler!
all, and the heav - ens, we all must o - bey!

sen - te,
cher - ish,

sen - te,
cher - ish,

ten.
p

pir, cry, do-man voi, who to-morrow's, do-man voi, who to-morrow's, il - e - -

ed io so-la, She is lov-ed, and my passion, and my

o-gni stil-la, in my bo-som, o-gni stil-la in my bo-som del love's

pir, cry, og-gi no-i, By the fates, og-gi no-i fates, fates, we're to -

struggi, o Re, death, oh King, struggi, o Re, death, oh King, que-ste ciurme, let them perish,

la pie - tà, mer - cy, aye, la pie - tà, mer - cy, aye, sa-le ai by the

frir! lie! ah giam - ma-i, may you nev-er, ah giam - ma-i may you nev-er, di sof-be by

frir! lie! ah giam - ma-i, may you nev-er, ah giam - ma-i may you nev-er, di sof-be by

struggi, o Re, death, oh King, struggi, o Re, death, oh King, que-ste ciurme, let them perish,

struggi, o Re, death, oh King, struggi, o Re, death, oh King, que-ste ciurme, let them perish,

e tu, o mighty King, e tu, o mighty King, Re, tu, o mighty King, Re, tu, o mighty King, tu pos-thou whose

e tu, o mighty King, e tu, o mighty King, Re, tu, o mighty King, Re, tu, o mighty King, tu pos-thou whose

ff

fa - vent - - - - - to po -
can, to

li - ta, re - jet - - - - - ta? la - ven -
pas - sion is slight - - - - - ed? Stern - ly

pian flame - - to a - do - ra - to nel mio pet - to, nel mio
seems new - light - ed By each tear - drop, by - each

cos - si dal fa - to, voi do -
day o - ver - tak - en, Yet who

fur dai Nu - mi vo - ta - - tial - la mor - te, -
they by heav - en are fat - - ed to per - ish, -

Nu - mi gra - di ta e raf -
gods is re - quit - ed, And of

frir vi sia da - to ciò che in og - gi, ciò che in
for - tune for sak - en, Nor like us, nor e'er like

frir vi sia da - to ciò che in og - gi, ciò che in
for - - tune for - sak - en, Nor like us, nor e'er like

fur dai Nu - mi vo - ta - - tial - la mor - te, -
they by heav - en are fat - - ed to per - ish, -

fur dai Nu - mi vo - ta - - tial - la mor - te, -
they by heav - en are fat - - ed to per - ish, -

sen - te, tu for - te, a cle - men - za, a cle -
pow - er we cher - ish, in thy bo - som let

sen - te, tu for - te, a clè - men - za, a cle -
pow - er we cher - ish, in thy bo - som let

ff

tri - a do man vo - i po tria col - pir, do - man
mor - row's, can to - mor - row's e - vent des - cry, say, who

det - ta la - ven det - ta rugge nel cor, la ven -
ven - geance, stern - ly ven - geance within me cries, yes, stern.

pet - to rav - vi va l'ar - dor, nel mio
tear - drop that flows from her eyes, by each,

man il fa - to, po tri - a col - pir, do - man
can to - mor - row's e - vent e'er des - cry, yes, who

si compi - sca de' Nu - mi il voler! fur - dai Nu - mi, dai
we of heav - en the will - must o - bey, they - by - heav - en, by

fer - ma de' pren - ci il po - ter,
princ es it strength - ens the sway,

og - gi nè da - to sof - frir!
us in cap tiv - i - ty lie!

og - gi in cap - tiv - i - ty sof - frir!
us in cap - tiv - i - ty lie!

si compi - sca de' Nu - mi il voler! fur - dai Nu - mi, dai
we of heav - en the will - must o - bey! they - by - heav - en, by

si compi - sca de' Nu - mi il voler! fur - dai Nu - mi, dai
we of heav - en the will - must o - bey! they - by - heav - en, by

men - za di schiudi il pen - sier,
mer - cy, let mer - cy have sway,

men - za di schiudi il pen - sier,
mer - cy, let mer - cy have sway,

men - za di schiudi il pen - sier,
mer - cy, let mer - cy have sway,

8

ppp *string.*

*a poco a poco***ff**

voi po-tria il fa-to, do-man voi po-tria col-pir, —
 can des-cry, to-morrow, who to-morrow, can des-cry, —
 det-ta, la ven-det-ta, la ven-det-ta rug-ge, rugge in cor,
 ven-geance, yes, stern vengeance, yes, stern vengeance loud with-in me cries,
 pet-to, nel mio pet-to o-gni stil-la del suo pian-to,
 each teardrop, each teardrop, in my bo-som love is light-ed,
 voi po-tria il fa-to, do-man voi po-tria col-pi-re,
 can, who can to-morrow e'er des-cry, des-cry, to mor-row,

Nu-mi vo-ta-ti al-la morte, fur vo-ta-ti al-la mor-te,
 heav-en are fat-ed to perish, they are fat-ed all to per-ish,

ff
 ai Nu-mi sa-le gra-di-ta,
 aye by the gods is re-quit-ed,

ff
 ah, tua cle-men-za im-plo-ria-mo,
 ah, see for mer-cy we im-plore thee,

ff
 ah, tua cle-men-za im-plo-ria-mo,
 ah, see for mer-cy we im-plore thee,

a poco a poco

Nu-mi vo-ta-ti al-la mor-te, fur vo-ta-ti al-la mor-te,
 heav-en are fat-ed to perish, they are fat-ed all to per-ish,

Nu-mi vo-ta-ti al-la mor-te, fur vo-ta-ti al-la mor-te,
 heav-en are fat-ed to perish, they are fat-ed all to per-ish,

ff
 a cle-men-za di-schii-di il pen-sier,
 ah, let mer-cy, let mer-cy have sway,

ff
 a cle-men-za di-schii-di il pen-sier,
 ah, let mer-cy, let mer-cy have sway,

a poco a poco
ff

Come prima.

pp

vói po-tria col - pir.
say who can des - cry.

pp

rug - ge in cor, in
loud - ly cries, loud

nel mio pet - to rav - vi - va l'ar - dor, l'ar -
by each tear - drop that flows from her eyes, her

pp
do-man voi
who to - mor

po - tria
row can

col - pir, po-tria col -
des - cry, who can des -

p
si compi-sca de' Numi il vo - ler, de' Nu-mi il vo -
we of heaven the will must o - bey, the heavens o -

p
e raf-fer - mail po - ter, raf-fer-mail po -
and confirm - eth the sway, of princes the

pp

im - plo - riam, im - plo -
we im - plore, we im -

pp

im - plo - riam, im - plo -
we im - plore, we im -

p allarg.

p
si compi-sca de' Nu-mi il vo - ler, de' Nu-mi il vo -
we of heaven the will must o - bey, the heavens o -

p
si compi-sca de' Nu-mi il vo - ler, de' Nu-mi il vo -
we of heaven the will must o - bey, the heavens o -

pp

o oh Re po-sen-te
oh King, al-might-y

pp

o oh Re po-sen-te
oh King, al-might-y

pp

Come prima.

*ppp**ppp**ppp*

Allegro

f

cor.
cries.

Recit.

dor,
eyes,

0 Re: pei sa - cri Nu-mi, per lo splen-dor del-la tua co-
0 King: by heav'n a - bove us, and by the crown on thy brow thou

pir.
cry?

ler!
bey!

ter.
sway.

riam.
plore.

riam.
plore.

ler.
bey.

ler.
bey.

Re.
King.

Re.
King.

ff

Allegro (♩ = 120)

p

Radamès.

ro - na, com-pier giu - ra - sti il vo - to mi - o. — Eb -
 swor - est, what-e'er I asked thee thou wouldst grant it. — Vouch -

King.

Giurai.
 Say on.

Radamès.

be - ne: a te pei pri-gio-nie - ri E - ti - o - pi vi - ta do -
 safe then, I pray free-dom and life to free-ly grant un - to these

Amneris.

(Per tut-ti!)
 (Free all, then!)

Radamès.

man - do e li - ber - tà.
 E - thiop cap-tives here.

Priests.

Mor - te ai ne - mi - ci del - la
 Death be the doom of E - gypt's

Mor - te ai ne - mi - ci del - la
 Death be the doom of E - gypt's

Priests.

pa-tri-a!
en - e - mies!

pa-tri-a!
en - e - mies!

Ascol-ta, o
Hear me, oh

People.

pp

Gra - zia per gl'in - fe - li - ci!
Com - pas - sion to the wretch - ed!

pp

Gra - zia per gl'in - fe - li - ci!
Com - pas - sion to the wretch - ed!

pp

(to Radamès.)

Re. Tu pu - re gio - vi - ne e - ro - e, sag - gio con - si - glio a -
King! and thou, too, daunt - less young he - ro, lost to the voice of

a tempo (♩ = 88)

scol - ta: son ne - mi - cie pro - di so - no - la ven - det - ta han - no nel
pru - dence: they are foes, to bat - tle hard - ened, Vengeance ne'er in them will

cor, fat-ti au-da-ci dal per-do-no cor-re-ran-no all'ar-mi an-
die, Grow-ing bold-er if now par-don'd, They to arms once more will

Radamès.

Spen-to A-mo-na-sro il re guer-rier, non re-sta speran-za ai vin-ti.
With A-mo-nas-ro, their warrior King, all hopes of revenge have perish'd.

cor!
fly!

Ramphis.

Al-me-no, ar-ra di pa-ce se-cur-tà, fra noi re-sti col pa-dre A-
At least, as earnest of safe-ty and of peace, Keep we back then A-i-da's

pp legato

i-da.

father.

The King.

Al tuo consiglio io ce-do. Di se-cur-tà, di pa-ce un mi-glior pe-gno or io vo'
I yield me to thy counsel; of safe-ty now and peace a bond more certain will I

dar-vi.
give you.

Radamès, la pa-tria tut to a te de-ve.
Radamès, to thee our debt is un-bounded.

D'Am-ne-ris, la ma-no pre-mio ti
Am-ne-ris, my daugh-ter, shall be thy

p string.

si-a. So-vra l'E-git-to un gior-no con
guer-don. Thou shalt here-af-ter o'er E-gypt with

Amneris.

(Ven-ga la schia-va, ven-ga a ra-
(Now let yon bond-maid, now let her

es-sa re-gne-rai.—
her hold con-joint sway.

Maestoso come prima.

pirmi l'amor mio se l'o - sal)
robme of my love she dare not!)

Glo - ria all' E - git - to, ad I - si - de, che il sa - cro suol di -
Glo - ry to E - gypt's sacred land, I - sis hathaye pro -

Glo - ria al clemente E - gi - zi - o che i nostri ceppi ha
Glo - ry to E - gypt's gra - cious land, She hath revenge re -

Glo - ria al clemente E - gi - zi - o che i nostri ceppi ha
Glo - ry to E - gypt's gra - cious land, She hath revenge re -

Glo - ria all' E - git - to, ad I - si - de, che il sacro suol di -
Glo - ry to E - gypt's sa - cred land, I - sis hathaye pro -

Glo - ria all' E - git - to, ad I - si - de, che il sacro suol di -
Glo - ry to E - gypt's sacred land, I - sis hathaye pro -

Maestoso come prima.

*ff**ff*

Slave - prisoners.

Priests.

P e o p l e.

Ramphis.

fen - de, s'in - trec - ciil lo - to al lau - ro, s'in - trec - ciil lo - to al
tect - ed, With lau - rel and with lo - tus, with lau - rel and with

sciol - to, che ei ri - do - na ai li - be - ri, che ei ri - do - na ai
ject - ed, And lib - er - ty hath grant - ed us, and lib - er - ty hath

sciol - to, che ei ri - do - na ai li - be - ri, che ei ri - do - na ai
ject - ed, And lib - er - ty hath grant - ed us, and lib - er - ty hath

fen - de, s'in - trec - ciil lo - to al lau - ro, s'in - trec - ciil lo - to al
tect - ed, With lau - rel and with lo - tus, with lau - rel and with

fen - de, s'in - trec - ciil lo - to al lau - ro, s'in - trec - ciil lo - to al
tect - ed, With lau - rel and with lo - tus, with lau - rel and with

fen - de, s'in - trec - ciil lo - to al lau - ro, s'in - trec - ciil lo - to al
tect - ed, With lau - rel and with lo - tus, with lau - rel and with

cantabile

In - ni le - via - mo ad
Praise be to I - sis,

lau - ro sul crin, sul crin del vin - ci - tor.
lo - tus en - twine Proud - ly the vic - tor's head.

li - be - ri sol - chi del pa - trio suol.
grant - ed us Once more our soil to tread.

li - be - ri sol - chi del pa - trio suol.
grant - ed us Once more our soil to tread.

cantabile

In - ni le - via - mo ad
Praise be to I - sis,

cantabile

In - ni le - via - mo ad
Praise be to I - sis,

pesante

lau - ro sul crin, sul crin del vin - ci - tor.
lo - tus en - twine, twine we the vic - tor's head.

pesante

lau - ro sul crin del vin - ci - tor.
lo - tus twine we the vic - tor's head.

pesante

lau - ro sul crin, sul crin del vin - ci - tor.
lo - tus en - twine, twine we the vic - tor's head.

*pesante**p staccato*

Ramphis.

I - - si - de_ che il sa - cro suol di - fen - de! Preghiam che il fa - ti ar -
god - dess bland, Who hath our land pro - tect - ed, And pray that the fa - vors

I - - si - de_ che il sa - cro suol di - fen - de! Preghiam che il fa - ti ar -
god - dess bland, Who hath our land pro - tect - ed, And pray that the fa - vors

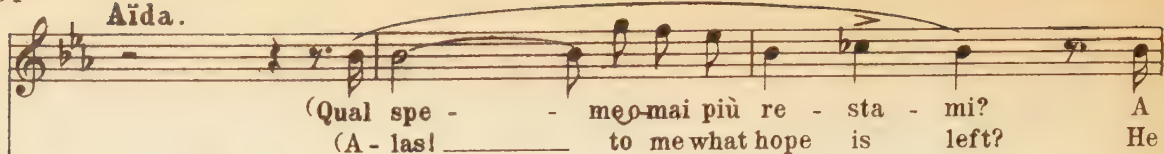
I - - si - de_ che il sa - cro suol di - fen - de! Preghiam che il fa - ti ar -
god - dess bland, Who hath our land pro - tect - ed, And pray that the fa - vors

ri - dano, preghiam che il fa - ti ar - ri - da - no — fau - -
granted us, and pray the fa - vors_ grant - ed us — Ev - -

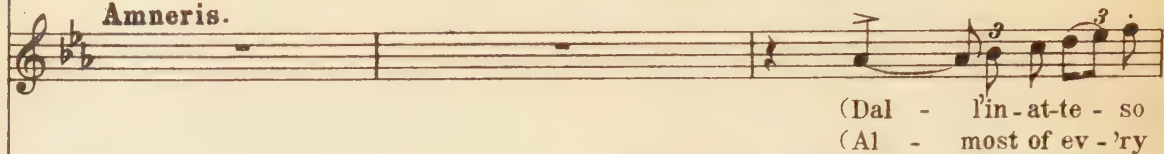
ri - da - no, preghiam che il fa - ti ar - ri - da - no — fau - -
granted us, and pray the fa - vors_ grant - ed us — Ev - -

ri - da - no, preghiam che il fa - ti ar - ri - da - no — fau - -
granted us, and pray the fa - vors_ grant - ed us — Ev - -

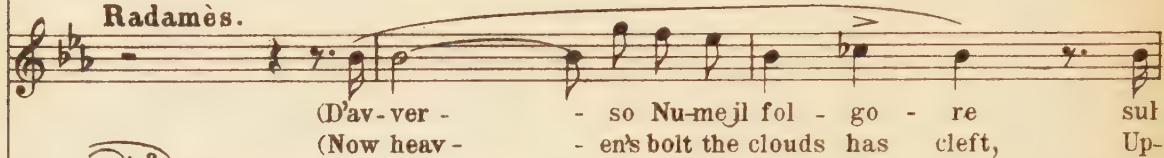
Aïda.



Amneris.

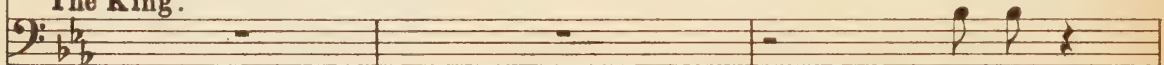


Radamès.



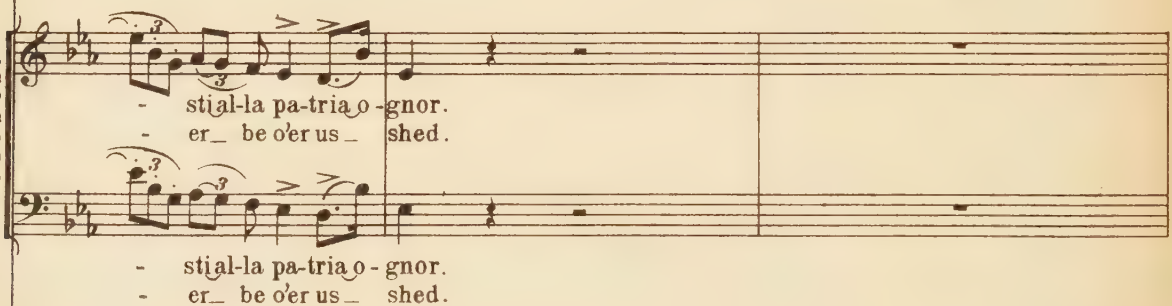
Ramphis. stial-la pa-tria o-gnor.
- er_ be o'er us_ shed.

The King.



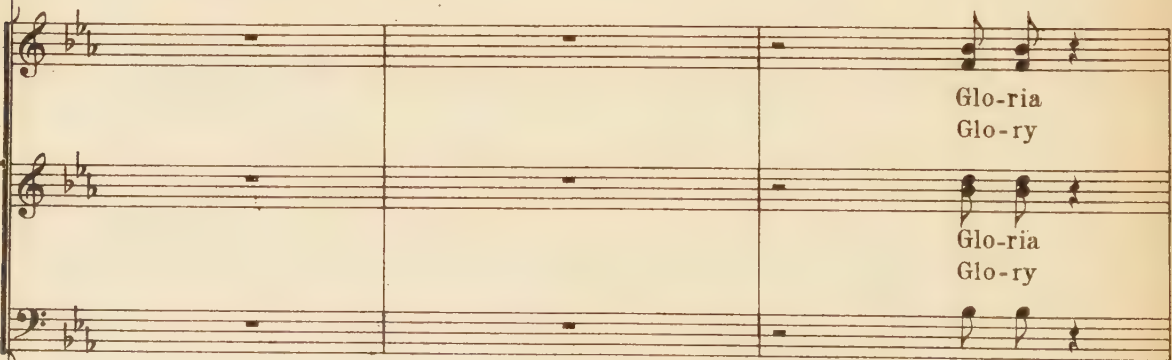
Glo-ria
Glo-ry

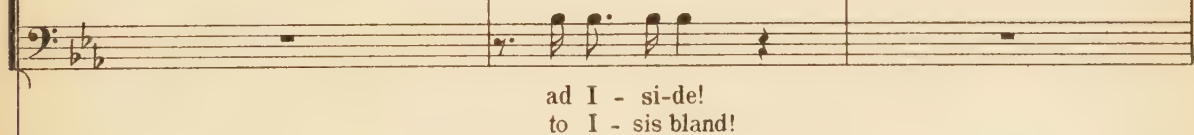
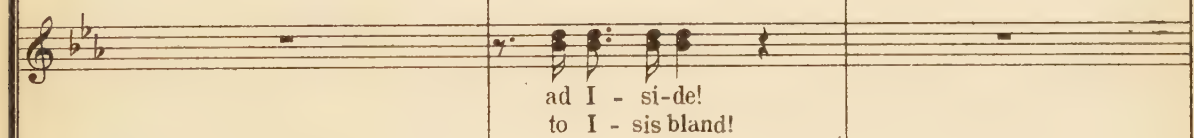
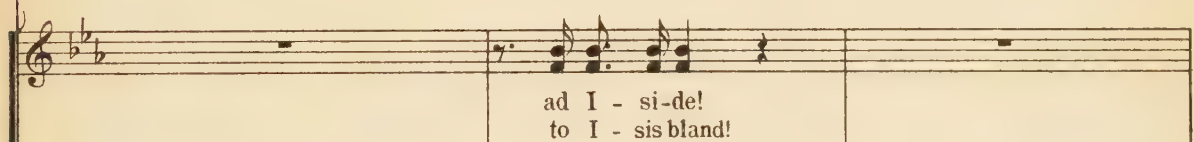
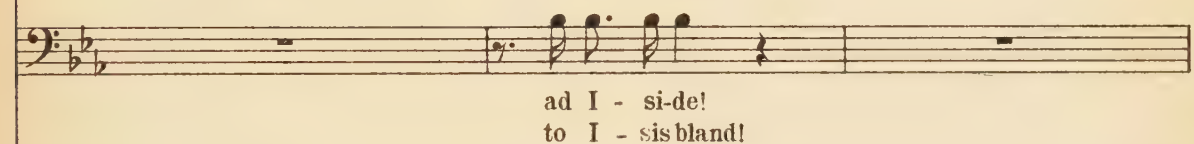
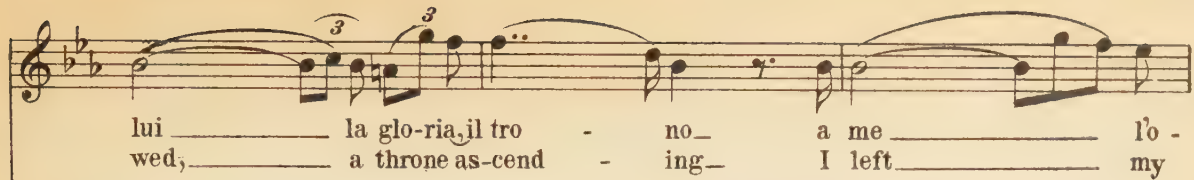
Priests.



- stial-la pa-tria o-gnor.
- er_ be o'er us_ shed.

People.





blio loss le to la - - - - - mea - - - - -

tut - ti in un di - - - si com - - - - - pio - no - i
scarce - - I the triumph can mea - - - - - sure - Now

so - - - glio non val,
trea - - - sure Weighs not,

pre - ghiam che i fa - - ti ar - ri - da - no
Pray that the fa - - - vors grant - ed us

glo - ria!
glo - ry!

glo - ria!
glo - ry!

glo - ria!
glo - ry!

glo - ria!
glo - ry!

cri-me d'un di - - spe-ra - to a -
 sure, To mourn a hope - less

so - - gni del mio cor, i so-gni del mi - o
 crown - ing all my love, now crown-ing all my

non val, non val d'Ai - da il
 weighs not, weighs not Ai - da's

fau - - stia la pa - tria o - gnor, faustia la pa - tria o -
 Ev - - er be o'er us shed, ev - er be o'er us

glo - - -
 glo - - -

glo - - -
 glo - - -

glo - - -
 glo - - -

Molto più mosso, quasi tempo doppio.

mor.
love.

cor.
love.

cor.
love.

Amonasro. (to Aïda)

Fa cor: de - la tua pa - tria i lie - tie - ven - tia -
Take heart: there yet some hope is left, Thy coun - try's fate a -

gnor.
shed.

ria!
ry!

ria!
ry!

ria!
ry!

Molto più mosso, quasi tempo doppio.

spet - ta; per noi del - la ven - det - ta già pros - si - mo è l'al -
mend - ing; Soon shalt thou see with pleas - ure Re - venge light from a -

A me lo-bli -
I left to mourn my

Tut-tejn un di si com-pio - no le gio -
Scarce can I mea - sure now the triumph, the tri -

Qual i - nat - te - so fol - go - re! qual -
Now heaven's bolt the cloud hath cleft! now

bor. bove. Fa cor, Take heart, In - ni Praise be

Glo-ria al-l'E - git - to!
Glo - ry to E - gypt!

In - Praise
In - ni Praise be

Chorus of Priests.

o, a me lo-blio, le la - cri - me, le la - - cri -
 loss, Mourn for my loss, to mourn my love, my hope - less

je del mio cor.
 umph of all my love.

i - nat - te - so fol - go - re sul capo mio dis - cen -
 heaven's bolt the cloud hath cleft, up - on my head descend -

fa co - re, fa cor, fa
 take heart a - gain, take heart a -

le - viam ad I - - si - de,
 to I - - sis, the god - - dess bland,

gloria, gloria, gloria,
 glory, glory, glory,
 TENORS.

ni le - viam in - ni le -
 be to her, to her be
 BASSES.

le - viam ad I - - si - de,
 to I - - sis, the god - - dess bland,

Gloria, gloria, gloria,
 Glory, glory, glory,
 Gloria, gloria, gloria,
 Glory, glory, glory,
 Gloria, gloria, gloria,
 Glory, glory, glory,

Sostenuto come prima

p

me. love. Ah! Ah! qual spe- me o-mai più
love. Ah! whathope, a-las, to

de! ing! Ah! Ah! qual in- - at-te-so
ing! Ah! now heav- - en'sbolt the

cor. gain. Ah! Ah! fa cor, take heart,

In - ni le-via - mo ad
Praise be to I - sis,

gloria al-l'E - git - to! Glo - - ria, glo - ria al - l'E - git - to, ad
glo - ry to E - gypt! Glo - - ry, glo - ry to E - gypt's

Glo - ria al clemen - te E -
Glo - ry to E - gypt's

Glo - ria al clemen - te E -
Glo - ry to E - gypt's

viam. praise. In - ni le-via - mo ad
Praise be to I - sis,

In - ni le-via - mo ad
Praise be to I - sis,

Ah! Ah! glo - ria al-l'Egit - to, ad
Ah! glo - ry to E - gypt's

glo-ria al-l'E - git - to! Glo - - ria, glo - ria al-l'Egit - to, ad
glo - ry to E - gypt! Glo - - ry, glo - ry to E - gypt's

glo-ria al-l'E - git - to! Glo - - ria.
glo - ry to E - gypt! Glo - - ry. *Sostenuto come prima. (♩=88.)*

*pp cresc. molto**ff**allarg.*

[illegible]

tro - cend - no - ing - a me left, I o - my

i By - nebbri - a - ta jo so - no;
joy all hope trans - cend - ing;

seen - de! ah no! d'E - git - to il
cend - ing! Ah no! all E - gypt's

pa - hope is tria left, i Thy lie - tie - ven - ti a -
coun - try's fate a -

fen - tect - de! pre - ghiam che i fa - ti ar -
ed! Pray we the fa - vor

fen - tect - de! s'in - trec - ci il lo - to al
With lau - rel and with

sciol ject - to, ed, che ci lib - ri - do - na ai
hath

sciol ject - to, ed, che ci lib - ri - do - na ai
hath

fen - tect - de! pre - ghiam che i fa - ti ar -
ed! Pray we the fa - vor

fen - tect - de! pre - ghiam che i fa - ti ar -
ed! Pray we the fa - vor

fen - tect - de! s'in - trec - ci il lo - to al
With lau - rel and with

fen - tect - de! s'in - trec - ci il lo - to al
With lau - rel and with

blio, loss
 le to
 la - mea -
 tut - te in un dì - si com - pio - no - le
 scarce - I the triumph can mea - sure, Now
 tro - no non val
 trea - sure Weighs not,
 spet - ta; per noi del-la ven-
 mend ing; Thou'lt soon behold with
 ri - da-no, pre-ghiam che i fa - tiar - ri - da -
 grant - ed us, pray we the fa - vor - grant - ed
 lau - ro, s'in trec - ci il lo - to al
 lo - tus, with lau - rel and with
 li - be-ri, che ci ri-do na ai
 grant - ed us, and lib er-ty hath
 li - be-ri, che ci ri-do na ai
 grant - ed us, and lib er-ty hath
 ri - da-no, pre-ghiam che i fa - tiar - ri - da -
 grant - ed us, pray we the fa - vor - grant - ed
 ri - da-no, pre-ghiam che i fa - tiar - ri - da -
 grant - ed us, pray we the fa - vor - grant - ed
 lau - ro, s'in trec - ci il lo - to al
 lo - tus, with lau - rel and with
 lau - ro, s'in trec - ci il lo - to al
 lo - tus, with lau - rel and with

13573

cri me sure, d'un di - spe-ra-to a -
To mourn a hope-less

gio je del mio cor, le gio-je del mio
crown - ing all my love, crown-ing all my

non val, non val d'A-i-dajl
weighs not, weighs not A-i-da's

det plea - ta sure già pros-simo è l'al -
Vengeance light from a -

no - fau - sti al-la pa - tria,
us Ev - er, ev - er be o'er us,

lau - ro sul crin, sul crin del vin - ci -
lo - tus en - twine Proud-ly the vic - tor's

li - be - ri us sol-chi del pa - trio
grant - ed us Once more our soil to

li - be - ri us sol-chi del pa - trio
grant - ed us Once more our soil to

no - fau - sti al-la pa - tria,
us Ev - er, ev - er be o'er us,

no - fau - sti al-la pa - tria,
us Ev - er, ev - er be o'er us,

lau - ro sul crin, sul crin del vin - ci -
lo - tus en - twine, twine we the vic - tor's

lau - ro sul crin del vin - ci -
lo - tus twine we the vic - tor's

lau - ro sul crin del vin - ci -
lo - tus twine we the vic - tor's

Più mosso. (♩ = 132.)

mor, love, a me l'o - bli - o, l'o - bli - o,
 I left to measure, to measure
 cor, love, tut - te del cor, tut - te
 all, all my love, scarce can
 cor, love, d'E - git - to il suol non va - le,
 all E - gypt's wealth weighs not,
 bor, bove, per soon noi shalt del - la,
 soon shalt thou, soon
 in - ni le - via - mo ad I - si - de, che il sa - cro suol, che il sa - cro
 Praise be to I - sis, god - dess bland, Who hath our soil, who hath our
 tor, head, s'in - trec - ci il lo - to, lo - to,
 with lau - rel and lo - tus,
 suol, tread, che ci ri - do - na, ri - do - na,
 and hath our free - dom, our free - dom,
 suol, tread, che ci ri - do - na, ri - do - na,
 and hath our free - dom, our free - dom,
 in - ni le - via - mo ad I - si - de, che il sa - cra suol, che il sa - cro
 Praise be to I - sis, god - dess bland, Who hath our soil, who hath our
 in - ni le - via - mo ad I - si - de, che il sa - cra suol, che il sa - cro
 Praise be to I - sis, god - dess bland, Who hath our soil, who hath our
 tor, head, s'in - trec - ci il lo - to al lau - ro, al lau - ro,
 with lau - rel, and with lo - tus en - twine, en - twine the vic - tor's
 tor, head, s'in - trec - ci il lo - to al lau - ro, al lau - ro,
 with lau - rel, and with lo - tus en - twine, en - twine the vic - tor's
 tor, head, s'in - trec - ci il lo - to al lau - ro, al lau - ro,
 with lau - rel, and with lo - tus en - twine, en - twine the vic - tor's

Più mosso. (♩ = 132.)

mf

le all, la - cri -
all my

si com - pio -
I meas - ure

non va - le, non val d'A - i - da il
weighs not, weighs not A - i - da's

del - la ven - det - ta già pros - si - mo è l'al - bor, del - la ven -
shalt thou with plea - sure see vengeance from a - bove, soon thou'lt see

suol di - fen - de, pre - ghiam che i fa - ti ar - ri - da -
soil pro - tect - ed, pray we the fa - vor grant - ed

il lo - to al lau - ro sul crin del vin - ci - tor, il lo - to al
laurel and lo - tus en - twine the vic - tor's head, with lau - rel,

che ci ri - do - na ai li - be - ri sol - chi del
And hath our free - dom now grant - ed us once more our

che ci ri - do - na ai li - be - ri sol - chi del
And hath our free - dom now grant - ed us once more our

suol di - fen - de, pre - ghiam che i fa - ti ar - ri - da -
soil pro - tect - ed, pray we the fa - vor grant - ed

suol di - fen - de, pre - ghiam che i fa - ti ar - ri - da -
soil pro - tect - ed, pray we the fa - vor grant - ed

il lo - to al lau - ro, il lo - to al lau - ro sul
laurel and lo - tus, with laurel and lo - tus en -

tor, sul crin, s'in - trec - ci il lo - to al lau - ro sul
head, en - twine with laurel and with lo - tus, en -

il lo - to al lau - ro sul crin del vin - ci - tor, il lo - to al
laurel and lo - tus en - twine the vic - tor's head, with lau - rel

sempre animando

me d'un di - spe - ra - to a
lose, To mourn a hope - less

no le gio - je del mio
all the tri - umph of my

cor, ah no, non val d'A - i - da il
love, ah no, weighs not A - i - da's

det - ta già pros - - si - mo è l'al -
vengeance light from, light from a -

no fau - sti al - la pa - tria, al - la pa - tria o -
us ev - er be o'er us, be o'er us

lau - - ro sul crin del vin - ci - ci -
lo - tus en - twine the vic - tor's head, the vic - tor's

pa - tri - o suol, del pa - trio
na - tive soil to tread, our soil to

pa - tri - o suol, del pa - trio
na - tive soil to tread, our soil to

no fau - sti al - la pa - tria, al - la pa - tria o -
us ev - er be o'er us, be o'er us

no fau - sti al - la pa - tria, al - la pa - tria o -
us ev - er be o'er us, be o'er us

crin del vin - ci - tor, del vin - ci -
twine the vic - tor's head, the vic - tor's

crin del vin - ci - tor, del vin - ci -
twine the vic - tor's head, the vic - tor's

lau - ro sul crin del vin - ci - ci -
lo - tus en - twine the vic - tor's head, the vic - tor's

8

ff

mor, love, a me l'o -
 cor, love, I left to -
 cor, love, le the d'E - git - to il
 all E - gypt's
 bor, bove, per noi, yes, soon, per yes, soon shalt thou ven - det - ta già
 gnor, shed, preghiam, we pray, pre - ghiam we pray che i fa - ti ar - ri - da - no fau -
 tor, head, s'in - trec - ci il lo - to, il lo - to al lau - - ro sul
 suol, tread, del our
 suol, tread, glo - ria al ele - men - te E - gi - zio, glo - ria
 glo - ry to E - gypt, glo - ry,
 gnor, shed, pre - ghiam, we pray, pre - ghiam we pray che i fa - ti ar - ri - da - no fau -
 gnor, shed, pre - ghiam, we pray, pre - ghiam we pray che i fa - ti ar - ri - da - no fau -
 tor, head, del the
 tor, head, sul crin del
 tor, head, twine we del
 tor, head, s'in - trec - ci il lo - to, il lo - to al lau - - ro sul
 with lau - rel and with lo - tus, lo - - - tus en -

bli - o,
 mea - sure
 gio - je
 tri - umph
 so - glio
 trea - sure
 pros - si - mo è l'al - bor, per noi, per noi del - la ven -
 from a - bove, a - bove, yes, soon, yes, soon shalt thou see -
 sti al - la pa - tria o - gnor, pre - ghiam, pre - ghiam che i fa - ti ar -
 ver, be o'er us shed, pray we, pray we, the fa - vor
 crin del vin - ci - tor, s'in - trec - ci il lo - to, il lo - to al
 twine the vic - tor's head, with lau - rel and with lo - tus
 pa - trio suol,
 soil to tread,
 glo - ria, glo - ria al ele - men - te — E -
 glo - ry, glo - ry to E - gypt — to
 sti al - la pa - tria o - gnor, pre - ghiam, pre - ghiam che i fa - ti ar -
 er be o'er us shed, pray we, yes, pray the fa - vor
 sti al - la pa - tria o - gnor, pre - ghiam, pre - ghiam che i fa - ti ar -
 er be o'er us shed, pray we, yes, pray the fa - vor
 vin - ci - tor,
 vic - tor's head,
 vin - ci - tor,
 vic - tor's head,
 crin del vin - ci - tor, s'in - trec - ci il lo - to, il lo - to al
 twine the vic - tor's head, with lau - rel and with lo - tus

le - la - - cri - me d'un
all, all my loss, Mourn -

del - mi - - o cor, le
of all my love, the

non - val d'A - i - - da il cor, non
Weighs - not A - i - - da's love, weighs,

det - ta già pros - - si - mo è l'al - bor, già
ven - geance light from, light from a - bove, light

ri - da - no fau - sti al - - la pa - tria o gnor, fau -
grant - ed us Ev - er be o'er us shed, ev -

lau - ro sul crin del vin - ci - tor, sul
lo - tus En - twine the vic - tor's head, en -

del pa - - trio to suol, del
our soil to tread, our

gi - zio, glo - ria, glo - - ria al
E - gypt, glo - ry, glo - - ry be

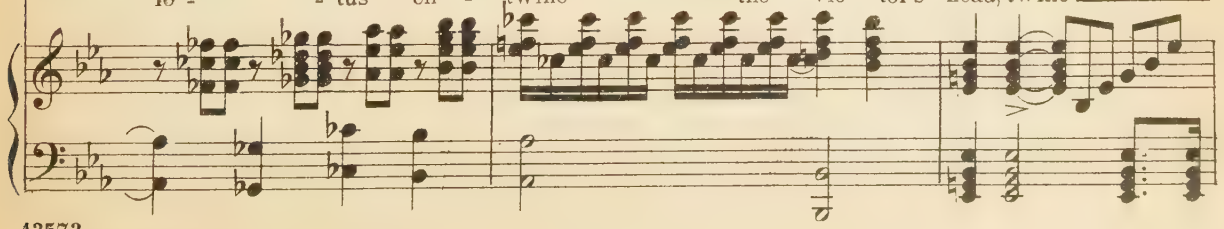
ri - da - no fau - sti al - - la pa - tria o gnor, fau -
grant - ed us ev - er be o'er us shed, ev -

ri - da - no fau - sti al - - la pa - tria o gnor, fau -
grant - ed us ev - er be o'er us shed, ev -

del vin - ci - tor, sul
the vic - tor's head, twine

sul crin del vin - ci - tor, sul
twine we the vic - tor's head, twine

lau - ro sul crin del vin - ci - tor, sul
lo - tus en - twine the vic - tor's head, twine



di - spe - ra - to a
 ing my hope - less

gio - je del
 tri - umph of my

val d'A - i - da il
 not A - i - da's

pros - si - mo è l'al -
 from light from a

sti al - la pa - tria o
 er be o'er us

crin del vin - ci -
 twine the vic - tor's

pa - trio, pa - trio
 soil, our soil to

l'E - gi - zio glo -
 on E - gypt aye,

sti al - la pa - tria o
 er be o'er us

sti al - la pa - tria o
 er be o'er us

crin del vin - ci -
 we the vic - tor's

crin del vin - ci -
 we the vic - tor's



mor.)
 love.)
 cor.)
 love.)
 cor.)
 love.)
 bor.
 bove.
 gnor.
 shed.
 tor.
 head.
 suol.
 tread.
 ria.
 shed.
 gnor.
 shed.
 gnor.
 shed.
 tor.
 head.
 tor.
 head.

Tempo I. (♩ = 100)

Act III.

Introduction, Prayer-Chorus.

Romanza.

Aïda.

Shores of the Nile:— Granite rocks overgrown with palm-trees. On the summit of the rocks, a temple dedicated to Isis, half hidden in foliage. Night; stars and a bright moon.

Andante mosso. ($\text{♩} = 76$)

Piano. *pp*

Ca.

*

Chorus (in the Temple).

Tutti.

TENOR.
O tu che sei d'O-si-ri - de ma-dre immorta - lee spo - sa,
Oh, thou who to O - si - ris art moth-er and con-sort im-mor - tal,

BASS.
O tu che sei d'O-si-ri - de ma-dre immorta - lee spo - sa,
Oh, thou who to O - si - ris art moth-er and con-sort im-mor - tal,

p

La.

Di - va che i ca - sti pal - pi - ti de-sti a - gliu - ma - ni in cor; —
God-dess that mak'st the hu - man heart in fond e - mo-tion move,

Di - va che i ca - sti pal - pi - ti de-sti a - gliu - ma - ni in cor; —
God-dess that mak'st the hu - man heart in fond e - mo-tion move,

High Priestess.

ben legato

f Soc - cor - ri, soc-cor - ri a noi, *ff*
Aid, aid us thy por - tal who seek,

Soc-cor-ria noi, pie -
Aid us who seek thy

Soc-cor-ria noi, pie -
Aid us who seek thy

(From a boat which approaches the shore descend Amneris and Ramphis, followed by some women closely veiled. Guards.)

portando la voce

to - sa, ma - dre d'im - men - so a - mor, soc - cor - ri a
por - tal, par - ent of death - less love, oh aid - us, oh

to - sa, ma - dre d'im - men - so a - mor, soc - cor - ri a
por - tal, par - ent of death - less love, oh aid - us, oh

Ramphis.

Meno mosso.

(to Amneris)

Vie - ni d'i - si - de al tem - pio: al - la vi -
Come to the fane of I - sis: the eve be -

noi, soc - cor - ri a noi.
aid - us thy por - tal who seek.

noi, soc - cor - ri a noi.
aid - us thy por - tal who seek.

noi, soc - cor - ri a noi.
aid - us thy por - tal who seek.

Meno mosso. (♩ = 60)

pp *lunga*

con calma

gi - lia del - le tue noz - ze in - vo - ca del - la Di - va il fa - vo - re.
fore the day of thy bridal, to pray the goddess grant thee her fa - vor.

pp

I - si - de leg - ge de' mor - ta - li nel co - re; o - gni mi - ste - ro
 To I - sis are the hearts of mor - tals_ o - pen; In hu - man hearts what

Amneris. cantabile

de - gli u - ma - ni a le - i no - to. Sì; io pre - ghe -
 e'er is hid - den, full well she know - eth. Ay; and I will

pp

rò pray che Ra - da - mès mi do - ni tut - to il suo cor, — come il mio
 that Ra - da - mès may give me tru - ly his heart, — tru - ly as

cor a lui sa - cro è per sem - pre.
 mine to him was ev - er de - vot - ed.

Ramphis.

An - dia - mo. Pre - ghe - rai fi - no al -
 Now en - ter. Thou shalt pray till the

p *ppp*

(all enter the temple)

Pal-ba; io sa-rò te-co.
day-light; I shall be near thee.

Chorus: Priestesses.

Soc - cor - ri, soc-cor - ri a noi,
Aid, aid us thy por - tal who seek,

portando la voce

Chorus.

TENOR.
Soc-cor-ria noi, pie to - sa, madre d'immensa a-mor,
Aid us who seek thy por - tal, parent of deathless love, soc oh

BASS.
Soc-cor-ria noi, pie to - sa, madre d'immensa a-mor,
Aid us who seek thy por - tal, parent of deathless love, soc oh

morendo

ff
cor - ri a noi, soc - cor - ri a noi.
aid us, oh aid us thy por - tal who seek.

morendo

ff
cor - ri a noi, soc - cor - ri a noi.
aid us, oh aid us thy por - tal who seek.

morendo

ff

(Scena vuota.)

*sotto voce**sotto voce*

(Aïda enters cautiously, veiled.)

*ppp**ppp*

Aïda.

Recit.

(lungo
silenzio.)

Qui Ra - da - mès ver - rà! — Che vor - rà
 He will ere long be here! — What would he

Recit.

(idem.)

dir - mi?
 tell me?

Io tre - mo!
 I trem - ble!

Ah! se tu
 Ah! if thou

vie - ni a re - car - mi, o cru - del, l'ul - ti - mo ad - di - o, del
com - est to bid me, harsh man, fare - well for ev - er, then

p

Ni - lo i cu - pi vor ti - ci
Ni - lus, thy dark and rush - ing stream

mf

mi da - ran tom - ba -
shall soon o'er - whelm me;

pp e pa - ce for - se e pa - ce for - se e o - bli - o.
peace shall I find there, peace and a long ob - liv - ion.

pp *morendo*

Andante mosso. (♩ = 92.)

p legato

a piacere

Oh My pa-tria mia, mai più, mai più - ti ri - ve -
na-tive land no more, no more shall I be -

col canto

drò! hold!

p

mai più!
no more!

mai più ti ri - ve - drò!
no more shall I be - hold!

dim. dolcissimo

Lo stesso movimento. (♩ = 92.)

cantabile

O cieli az - zur - ri, o dol - ci au - re na - ti -
O sky of a - zure hue, breez - es soft blow -

pppp

sfumato
il do #.

ve, ing, do - ve se - re - no il mio mat - tin bril -
ing, Whose smiling glanc - es saw my young life un -

16 24 16 16

dolciss.

lo fold o ver - di
Fair ver - dant

col - li o pro - fu - ma - te
hill - sides, oh stream - lets gen - tly

ri - ve - o pa - tria
flow - ing - Thee, oh my

mi - a, mai più ti ri - ve
coun - try, no more shall I be -

drò! oh pa - tria mi - a, mai
hold! thee, oh my coun - try, no

24

legato

più, ah! mai più, ma - i -
more, ah! no more, ah no

pp

più ti ri - ve - drò! oh pa - tria mia, oh pa - tria
more shall I be - hold! My na - tive land, my na - tive

p *cresc.*

f mi - a, mai più ti ri - ve - drò!
land no more shall I be - hold!

pp *rall.* *ppp col canto* *p*

pp parlante
mai più!
No more!

parlato *Cantabile.*
no - no - mai più, mai più! O fre - sche
no - no - no more, no more! Yes, fra - grant

ten. *ppp*

dolciss. *sfumate*

val - li, o que - to a - sil be - a - - to che un di pro -
 val - leys, your shel - ter - ing bow - - ers Once 'twas my

dol.

mes - so dal - l'a - mor mi fu - Or che d'a -
 dream should loves a - bode hang o'er - Per - ish'd those

poco più f

mo - re il so - gno è di - le - gua - - to o pa - tria
 dreams now like win - ter - blighted flow - - ers, Land of my

mi - a, non ti ve - drò mai più! più!
 fa - thers, ne'er shall I see thee more!

espr.

legato

pp

oh pa - tria mi - a, non ti ve - drò mai più! no, - mai
 land of my fa - thers, ne'er shall I see thee more! no, - no

dol. senza affrett.

più more, non ti ve-drò, non ti ve-drò mai più!
ne'er shall I see, ne'er shall I see thee more!

pp col canto pp legato

pp con forza dim. allarg. ppp

oh pa-tria mia, mai più ti ri-ve-
Oh na-tive land, I ne'er shall see thee

pp

smorz.

drò!
more!

allarg. ppp

Duet.

Aïda and Amonasro.

Allegro vivo. (♩ = 138) **Amonasro.**

Aïda.

Ciell mio pa - dre!
Heav'n! my fa - ther!

Piano. *ff*

te gra - ve ca - gion m'ad - du - ce, A - i - da. Nul - la
cause leads me to seek thee here, A - i - da. Naught es -

p

Presto parlante.

sfug - ge al mio sguar - do. D'a - mor ti strug - gi per Ra - da -
capes my at - ten - tion. For Ra - da - mès thou'rt dy - ing of

pp

mès ei t'a - ma qui loat - ten - di. Dei Fa - ra - on la fi - glia è tua ri -
love he loves thee thou a - wait'st him. A daugh - ter of the Pha - raohs is thy

declamato.

va - le_ raz - za in - fa - me, ab - bor - ri - ta ea noi fa -
ri - val_ race ac - curs - ed, race de - test - ed, to us aye

*Aida.**fiero.*

Aida. *fiero.*
E in suo po - te - re jo sto!_ Io d'A - mo - na - sro fi - glia!
And I am in her grasp!_ I, A - mo - na - sro's daugh - ter!

ta - le!
fa - tallIn po - ter di
In her pow - er

lei! No! se lo bra - mi, la pos - sen - te ri - val tu vin - ce - ra - i, e
thou! No! if thou wish - est, thy all - pow - er - ful ri - val thou shall van - quish, thy

morendo.

pa - tria, e tro - no, ea - mor, tut - to tua - vra - i.
coun - try, thy scep - tre, thy love, shall all be thine.

Allegro giusto. (♩=100)
cantabile, dolce.

Ri - ve - drai le fo - re-stejm-bal - sa - ma - te, le fre-sche
Once a - gain shalt thou on our balm-y for - ests, our ver-dant

dolce.

(with transport.)
Aïda.

val - li, i no-stri tem-pli d'ôr! Ri - ve - drò le fo - re-stejm-bal - sa -
val - leys, our gold-en tem-ples gaze! Once a - gain shall I on our balm-y

dolce.

Amonasro.

ma - tel le fre-sche val - li, i no-stri tem-pli d'ôr! Spo-sa fe -
for - ests, our ver-dant val - leys, our gold-en tem-ples gaze! The hap-py

li - ce a lui che a-ma-sti tan - to, tri - pu-dijim-men - sij - vi po-trai gio-
bride of thy heart's dear-est trea - sure, de-light un - bound - ed there shalt thou en-

col canto.

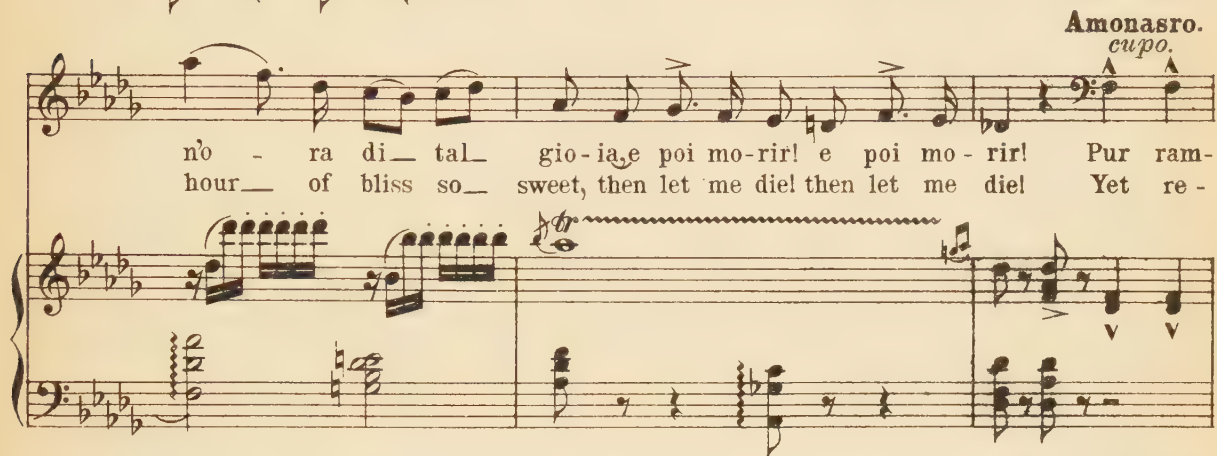
Aida. (with transport.)

ir.— Un gior-no so-lo di sì dol-ce in-can-to u-n' o-ra, u-
joy.— One day a-lone of such en-chant-ing plea-sure nay, but an



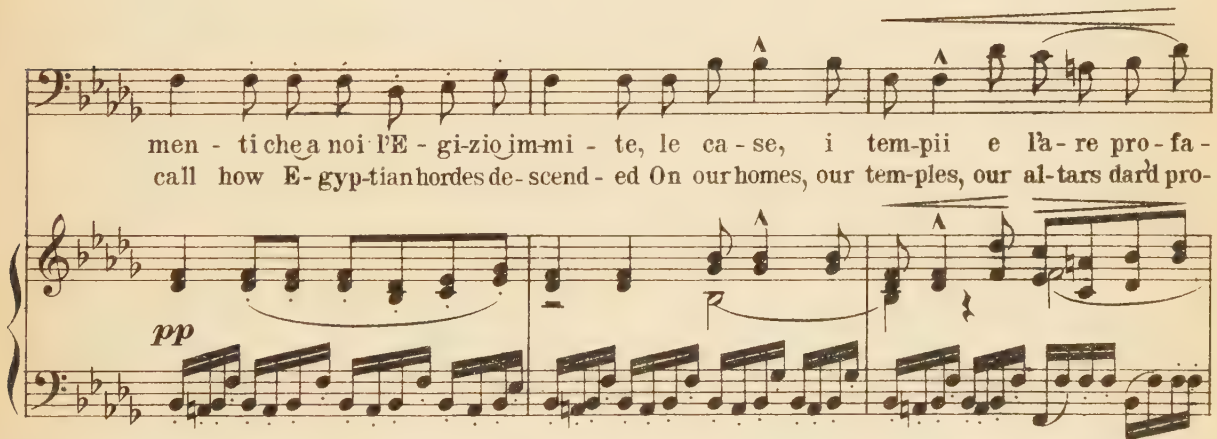
nò-ra di-tal gio-ia, e poi mo-rir! e poi mo-rir! Pur ram-
hour of bliss so sweet, then let me die! then let me die! Yet re-

Amonasro.
cupo.



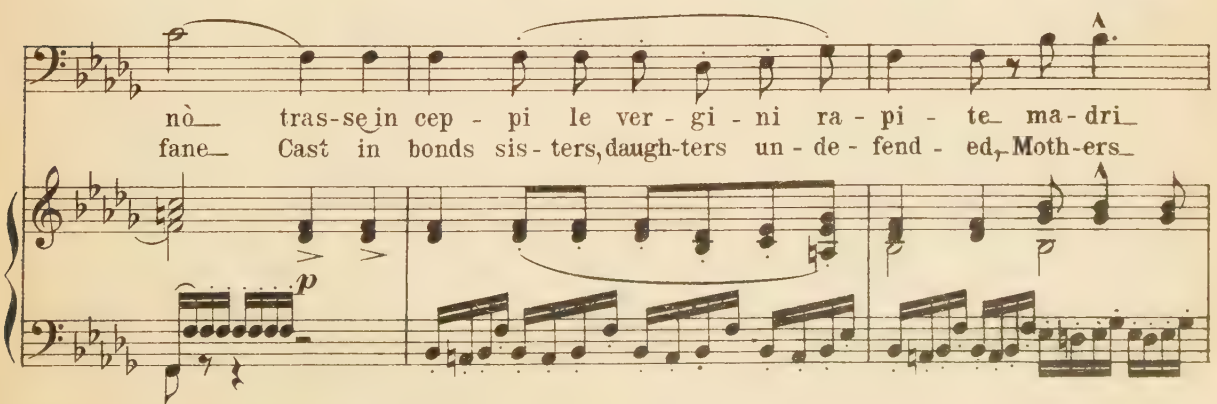
men-tiche a noi l'E-gi-zio im-mi-te, le ca-se, i tem-pii e là-re pro-fa-
call how E-gyp-tian hordes de-scend-ed On our homes, our tem-ples, our al-tars dard pro-

pp



nò-tras-se in cep-pi le ver-gi-ni ra-pi-te ma-dri-
fane— Cast in bonds sis-ters, daugh-ters un-de-fend-ed, Moth-ers—

p



ten. **Aïda. appassionato.**

vec - chi fan-ciul-li ei tru - ci - dò. Ah! ben ram -
 gray-beards, and help-less chil-dren slain. Too well re -

col canto. ff *dolcissimo.*

men - to quegl' in - fau - sti gior - ni! ram - men-to i
 mem - ber'd are those days of mourn - ing! All the keen

pp Cantabile.

lut - ti che il mio cor sof - fri! Dehl —
 an - guish my poor heart that pierc'd! Gods! —

dolcissimo.

fa te, o — Nu - mi, che per
 grant in — mer - cy, peace once

noi ri - tor - ni, che per
more re - turn - ing, peace once

Amonasro.

Ram-men - ta!
Re - mem - ber!

noi ri - tor - ni l'al - ba in - vo - ca - ta de' se - re - ni
more re - turn - ing, Once more the dawn soon of glad days may

Non fia che tar -
Lose not a mo -

dì.
burst.

parlante

dì.
ment.

In ar - mi o - ra si de - sta il po - pol
Our peo - ple arm'd are pant - ing For the

Poco più animato. (♩ = 116)

fz *pp*

nos-tro; tut - to è pron-to già Vit-to - ria a-
sig-nal when to strike the blow Suc-cess is

fz

vrem, — So - lo a sa-per mi re-sta qual sen-
sure, — On - ly one thing is want-ing: That we

p

Aïda.

Chi sco-prir-lo po -
Who that path will dis-
tier il ne - mi-co se - gui - rà.
know by what path will march the foe.

p

tri - a? chi mai?
cov - er? canst tell?

Tu stes - sa!
Thy - self will!

f

I - o!
I!

sotto voce.
Ra-da - mès so che qui at-tendi. —
Ra-da - mès knows thou art wait-ing. —

col canto.
ppp
ppp

Amonasro.
Ei t'a - ma — ei con-du - ce gli E-gi-zii —
He loves thee, he commands the E-gyptians —

Aïda.
Or - ro - - - re! Che mi con-si-gli
O hor - - - ror! What wilt thou that I

In-ten-di?
Dost hear me?

ff

tu? No! no! giam-mai!
do? No! nev - er - more!

Su
Up,
ff

Allegro. (♩ = 96)
(with savage fury)

dun - - - que! sor - get - te e - gi - zie co -
E - - - gypt! fierce na - tion Our cit - ies de -

ff *mf*

or - ti! col fuo - co strug - ge - te le no - stre cit - tà. -
vot - ing To flames, and de - not ing With ru - ins your path. -

tutta forza.

Spar - ge - - - te il ter -
Spread wide - - - de - vas -

mf

ro - re, le stragi, le mor - ti al vos - tro fu - ro - re più fre - no non
ta - tion, Your fu - ry un - brid - le Re - sistance is i - dle, Give rein to your

Aïda.

Ah! pa - dre! pa - dre!
 Ah! Fa - ther! Fa - ther! (repulsing her)

Pie - tà! pie -
 Nay hold! nay

v'ha.
 wrath.

Mia fi - glia ti chiami!
 Dost call thee my daughter?

*mf**ff*

tà! pie - tà!
 hold! have mer - cy!

mezza voce

Flut - ti di san - gue scor - ro - no
 Tor - rents of blood shall crim - son flow,

8

dim.

sul - le cit - tà dei vin - ti. Ve - di? dai ne - gri
 Grim - ly the foe stands gloat - ing. Seest thou? from dark - ling

vor - ti - ci
 gulfs be - low

si le - va - no gli e - stin - ti
 Shades of the dead up - float - ing!

sotto voce e cupo

ti ad-di-tan es - si e gri - da - no: *per te la pa-tria*
 Cry - ing, as thee in scorn they show: Thy coun-try thou hast

col canto

ppp
cupo
ppp

Aïda.

Pie - tà! pie - tà! pa-dre, pie - tà!
 Nay hold! ah hold! have mer-cy, pray!

muor!
slain!

ppp

sotto voce.

U - na lar-va or - ri - bi - le fra l'om-bre a noi s'af - fac - cia
 One a-mong those phan-toms dark, E'en now it stands be - fore thee

ppp

sempre pp

Aïda

senza suono.

Ah!

Ah!

Amonasro.

tre-ma! le scar-ne brac-cia
Trem-ble! now stretching o'er thee,

sul ca-po tuo le - vò__
Its bo - ny hand I mark__

Padre!

Fa-ther!

No!

No!

Ah!

Ah!

Tua madre ell' è__
Thy mothers hands__

rav - vi - sa - la__
see there a - gain__

ti ma - le -
stretch'd out to

poco cresc.

(with the utmost terror.)

Ah! no!

Ah! no!

pa - dre, pie - tà! pie - tà! pie -

Ah! no!

ah! no!

my fa - ther, spare! ah spare! ah

di - ee.
curse thee.

ff

tà! pie-tà! pie - tà!
 spare! ah spare thy child!

(repulsing her)

Non sei mia
Thou'rt not my

fi - glia!_
daugh-ter!_

Dei Fa - ra - o - ni tu sei la
No, of the Pha - roahsthou art a

Aïda.
(uttering a cry.)

Ah!
Ah!

pie-oh

schiaava!
bond-maid!

fff *un poco allarg.* *p*

tà!
spare!

pie - tà! pie -
oh - spare thy

ppp

Andante assai sostenuto. (♩ = 76)
(dragging herself to her father's feet.)

tà!
child!

ppp con espress.

pp con espress.

molto sotto voce e cupo

Pa-dre!— a co sto-ro— schiava— non
Fa-ther!— no, their slave am I no

so-no— Non ma-le dir-mi— non im pre-
long-er— Ah, with thy curse— do not ap-

car - mi - an - cor tua
pal me Still thine own

fi - glia po - trai chia
daugh - ter thou may - est

mar - mi del - la mia
call me, Ne'er shall my

pa - tria, del - la mia pa - tria de - gna sa -
coun - try, ne'er shall my coun - try her child dis -

rò.
dain.
Amonasro.

Pen - sa che un po - po -
Think that thy race, down -

pp

lo vin - to, stra - zia - to
tram - pled by the con - q'ror,

per te sol - tan - to, per te sol -
thro' thee a - lone, ay, thro' thee a -

Aïda.

tan - to ri - sor - ger può. Oh pa - tria! oh
lone can their free - dom gain. Oh then my

cresc. poco a poco

pa - tria — quan - to mi co - - - stil O
coun - try — has prov'd the stron - - - ger, my

pa - tri - a! — quan - to mi co - - -
coun - try's cause — than love is stron - - -

morendo

ppppp *morendo*

stil
gerl

Amonasro. (conceals himself a-
mong the palms)

Coraggio! ei giunge — là tut-to u-drò —
Have courage! he comes — there I'll remain. —

dim. ed allarg. un poco

Duet.

Aïda and Radamès.

Scene.—Finale III.

Allegro giusto. (♩ = 100.)

Piano.

pppp *m.s.* *m.d.*

Aïda.

Radamès.

*con trasporto*T'ar-resta,
Advancenot!

Pur ti ri - veg - - go, miadolce A - i - da —
Again I see — thee, my own A - i - da —

*cresc.**m.s.**m.d.**m.s.*

vanne —
hence! —

che spe - ri an - cor?
what hopes are thine?

A te dap - pres - - so l'amor mi
Love led me hith - - er in hope to

marc.

Tei ri - ti at - ten - dono d'un al - tro a - mor. D'Amne - ris
 Thou to an - oth - er must thy hand re - sign. The Prin - cess

gui - da.
 meet - thee.

sposo. —
 weds thee!

accel.

Che par - li mai? Te so - la, A - i - da, te deg - gio - a.
 What say - est thou? Thee on - ly, A - i - da, e'er can I

string.
sempre staccato, accel.

D'u - no sper.
 Invoke not

mar. — Gli Dei m'a - scol - - ta - no tu mia sa - ra - i —
 love. — Be wit - ness, heav - - en, thou art not for - sak - en —

f al tempo I.

declamato

Aïda.

giu - ro non ti mac-chiar! Pro - de t'a - mai, non t'a - me-rei sper-
false - ly the gods a - bove! True, thou wert lov'd, let not un-truth de-

string.

p 3 3

giu - ro! grade thee! **Radamès.** E co - me spe - ri sot -
And how then hop'st thou to

Del l'a-mor mi - o du - bi - ti, A - i - da?
Can of my love no more I per - suade thee?

p *pp*

Aïda. *poco a poco string.*

trar-ti d'Am-ne - ris ai vez - zi, del Re al vo - ler, del tuo po - po - lo ai
baf - fle the love of the Princess, the King's high com-mand, the de - sire of the

p poco cresc.

ff

vo - ti, dei Sa - cer - do - ti al l'i - ra?
peo - ple, the cer - tain wrath of the priest - hood?

ff 3 3 3 3 3 3

Radamès.

Tempo I.

O - di-mi, A - i - da. Nel fie - ro a -
Hear me, A - i - da. Once more of

leggerissimo e stacc.

ne - li - to di nuo - va guer - ra il suo - lo E -
dead - ly strife with hope un - fad - ing the E - thiop

ti - o - pe si ri - de - stò - I tuoi già in -
has a - gain light-ed the brand - Al - read - y

va - do - no la no - - - stra ter - ra, io de - gli E -
they our bor - ders have in - vad - ed; All E - gypt's

gi - zii du - ce sa - rò. Fra il suon, fra i
ar - mies I shall com - mand. While shouts of

plau - si del - la vit - to - ria, al Re - mi
tri - umph greet me vic - to - rious, To our kind

pro - stro, gli svelo il cor, Sa - rai tu il ser - - - to del - la mia
mon - arch my love dis - clos - ing, I thee will claim as my guerdon

glo - ria, vi - vrem be - a - - ti dè - ter - no a - mo - re. Sa - rai tu il
glo - rious, With thee live ev - - er in love re - pos - ing, I thee will

ser - - to del - la mia glo - ria, vi - vrem be - a - ti d'e - ter - no a - -
claim as glo - - ri - ous guer - don, With thee live ev - er in love's re - -

Aïda.

Nè d'Am-ne - ris pa - ven - ti il
Nay, but dost thou not fear then Am -

*mor.**pose. Più animato. (♩ = 144.)**p*

vin - di - ce fu - ror? la sua ven
ne - ris' fell re - venge? Her dreadful

det - ta, co - me fol - gor tre - men - da cadrà su me, sul padre mi - o, su
vengeance, like the lightning of heav - en on me will fall, up - on my father, my

tut - ti.
na - tion.

In - van! tu nol po - tre - sti. —
In vain wouldst thou at - tempt it. —

Radamès.

Io vi di - fen - do!
I will de - fend thee!

pp

Pur_ se tu
Yet_ if thou

m'a - mi an - cor s'a - pre u - na
lov'st me_ there still of - fers a

via di-seam - po a noi_ Fug-gir_
path for our es - cape_ Radamès. To flee!

Qua - le? Fug-
Name it! To

gi - re! Fug -
flee hence? Ah,

Andantino. (♩ = 84.) Aïda. *sotto voce parlante*
gi - re! Fug -
flee hence? Ah,

(with impulsive warmth.)
giam gli ar - do - ri i - no - spi - ti di que - ste lan - de i -
flee from where these burn - ing skies Are all be - neath them

morendo

gnu - de;
blight - ing;

u - na no - vel - la pa - tri - a al
Toward re - gions new we'll turn our eyes, Our

Lo stesso movimento.

no - stro a - mor si schiu - de_ *dolentiss.* Là - tra - fo - re - ste ver - gi - ni,
faith - ful love in - vit - ing_ There, where the vir - gin for - ests rise,

m.s.

di fio - ri pro - fu - ma - te, in e - sta - si be -
'Mid fra - grance soft - ly steal - ing, Our lov - ing bliss con -

estremamente p

a - te la ter - ra scor - de - rem, in e -
ceal - ing, The world we'll quite for - get, 'mid lov -

ppp

- sta - si, in e - - sta - si la -
- ing bliss, 'mid lov - - ing bliss the

ter - ra scor - de - rem.
world we'll quite for - get. **Radamès.**

Sovra u - na ter - ra e -
To dis - tant coun - tries

dolciss. senza affrett.

con slancio

stra - nia te - co fug - gir do - vrei! ab - ban - do - nar la
rang - ing, With thee thou bid'st me fly! For oth - er lands ex -

dolciss.

pa - tria, là - re de' no - stri Dei! il suol dov' io rac -
chang - ing All 'neath my na - tive sky! The land these arms have

dolciss.

pp

col - si di glo - ria i pri - mi al - lo - ri, il ciel de' no - stri a -
guard - ed, That first fame's crown a - ward - ed, Where first I thee re -

Aïda.

dolce

Là — tra — fo — re — ste
There, where the vir-gin

mo — ri co — me scor — dar po — trem?
gard — ed, How can I e'er for — get?

pp *m.s.* *pp*

ver — gi — ni, di fio — ri pro — fu — ma — te, in
for — ests rise, 'Mid fra — grance soft-ly steal-ing, Our

Il ciel de' no — stria — mo — ri co — me scor — dar po —
Where first I thee re — gard-ed, How can I e'er for —

ppp *m.s.* *pp*

estremamente p

e — sta — si be — a — te la ter — ra scor — de —
lov — ing bliss con — ceal — ing, The world we'll quite for —

trem?
get?

co — me scor — dar?
Can I for — get?

estremamente p *pp dolciss.*

pp

rem, in e - - - sta - si, in e - -
 get, 'mid lov - - - ing bliss, 'mid lov - -

co - me scor - dar po - trem il ciel de' no - stri a - mor?
 how can I e'er for - get where I be - held thee first?

pp

dolciss.

- sta - si la - ter - - - ra - scor - de -
 - ing bliss the world we'll quite for -

dolciss.

rem. Sotto il mio ciel, più
 get. *con forza* Beneath our skies more

il ciel de' no - stri a - mo - ri co - me scor - dar po - trem?
 where first I thee re - gard - ed, how can I e'er for - get?

li-be-ro l'a-mor ne fia con-ces-so; i-vi nel tempio i-stes-so gli stessi Numi a -
 freely to our hearts will love be yield-ed; The godsthy youth that shielded, will not our love for -

vrem, i-vi nel tempio i-stes-so gli stes-si Numi a-vrem, i-vi nel tempio i-
 get, The godsthy youth that shield-ed will not our love for-get, The godsthy youth that
Radamès.
 Abban-do-nar la pa-tria, l'a-re de' nostri Dei! il ciel de' nostra a-
 For oth-er lands ex-changing All'neath my na-tive sky! Where thee I first re -

stes-so gli stes-si Nu-mi a-vrem; fuggiam, fug-giam! _____
 shielded will not our love for-get; ah, let us fly! _____
 mo-ri co-me scor-dar po-trem? A -
 garded, How can I e'er for-get? A -

Allegro vivo.

Tu non m'a - mi! - Va! Va!
 Me thou lov'st not! Go! Go!

(hesitating.)
 i - da! Non t'a - mo? Mor - tal giammai nè
 i - dal! Not love thee? Ne'er yet in mortal

Allegro vivo.

Va! va!
 Go! go!

di - o ar - se d'a - mor al par del mio pos - sen - - te!
 bo - som love's flame did burn with ar - dor so de - vour - ing!

ppp

t'at - tende al - l'a - ra Am - neris, - Giammai, di - ces - ti? Al -
 you waits for thee Am - neris! In vain, thou sayest? Then

No! giam - mai!
 All in vain!

cresc.

lor_ piombi la seu-re su me, sul pa-dre mi - - -
 fall_ the axe up - on me, and on my wretched fa - - -

ff

Allegro assai vivo.
 (With impassioned resolution.)

ther. *Radamès.* *ppp*

Ah no! fug - gia - mo! Sì: fug - giam da que - ste mu - ra, al de -
 Ah no! we'll fly, then! Yes, we'll fly these walls now hat - ed, In the

Allegro assai vivo. (♩ = 100.)

p cresc. *pp*

pp

ser-to insiem fug - gia - mo; qui sol re - gna la sven - tu - ra, là si -
 des - ert hide our treasure, Here the land to love seems fat - ed, There all

p *pp*

schiede un ciel d'a - mor. I de - ser - ti in - ter - mi - na - ti a noi -
 seems to smile on me. Boundless deserts no thought can measure, Where our

ta-la - mo — sa - ran - no, su noi gli a - stri bril - le - ran - no di più
 bridal couch — soon spreading, Star - ry skies, their lus - tre shedding, Be our —

col canto

Aida. *in tempo* *ppp*

Nel - la ter - ra av - ven - tu - ra - ta de' miei —
 In my na - tive land where lav - ish For - tune

lim - pi - do — ful - gor.
 lu - cid can - o - py. *in tempo*

p cresc. *pp*

pp

pa - dri, il ciel ne at - ten - de; i - vi l'aura è imbal - sa - ma - ta, i - vijl —
 smiles, a heav'n a - waits thee, Balm - y airs the sense that ravish, Stray thro'

pp

suolo è a - ro - mie fior. Fre - sche val - li e ver - di pra - ti a noi —
 ver - dant mead and grove. 'Mid the valleys where nature greets thee, We our —

ta - - lamo sa - ran - no, su noi gli a - stri bril - le - ran - no di più
 bridal couch - - - soon spreading, Star - ry skies, their lus - tre shedding, Be our -

col canto

molto riten.

lim - pi - do - ful - gor. Vie - ni me - - - co, insiem fug -
 lu - cid can - o - py. Fol - low me, - - - to - geth - er

Radamès.

Vie - ni me - - - co, insiem fug -
 Fol - low me, - - - to - geth - er

f molto riten.

f molto riten.

gia - mo que - sta ter - - - ra di do - lor, Vie - ni
 fly - ing, Where all love doth still a - bide; Thou art

gia - mo que - sta ter - - - ra di do - lor, Vie - ni
 fly - ing, Where all love doth still a - bide; Thou art

me - co - t'a - mo, t'a - mol a noi du - ce fia l'a - mor, fia l'a -
 lov'd with love un - dy-ing! Come, and love our steps shall guide, love shall

me - co - t'a - mo, t'a - mol a noi du - ce fia l'a - mor, fia l'a -
 lov'd with love un - dy-ing! Come, and love our steps shall guide, love shall

(they are hasting away, when suddenly Aïda pauses.)

mor. Ma, dimmi: per qual via e - vi - te -
 guide. But, tell me: by what path shall we a -

mor. guide.

rem le schiere de - gli ar - ma - ti?
 void a - light - ing on the sol - diers?

Il sen - tier scel - to dai no - stri a piom - bar sul ne -
 By the path that we have cho - sen to fall on the

E quel sen - tier?
Say, which is that?

mi - co fia de - ser - to fi - no a do - ma - ni -
Ethiops, 'twill be free un - til to - morrow -

Le go - le di
The gorg - es of

Radamès.

Ná - pa - ta.
Ná - pa - ta.
Amonasro.

Di Ná - pa - ta le go - le! i - - vi sa - ran - no i
Of Ná - pa - ta the gorg - es! There - - will I post my

Oh! chi ci a - scol - ta?
Who has o'erheard us?

miei -
men!

D'A - i - da il pa - dre e de - gli E - tio - pi il Re!
A - i - da's fa - ther, E - thi - o - pia's King!

Radamès. (overcome with surprise.)

Tu! Amonasro! tu! il
Thou! Amonasro! thou! the

(♩ = 120)

pp col canto *ff* *pp*

Re? Nu - mi! che dis - si? No_ non è
King? Heav-en! what say'st thou? No! it is

ff *ppp*

stacc.

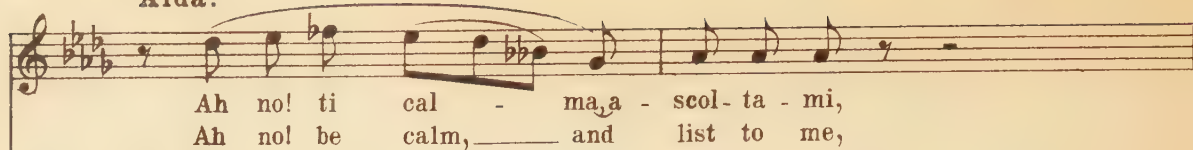
ver, non è ver, non è ver, no, no, no, non è
false, it is false, it is false, no, no, no, it is

portare *(tronca)* *pausa*

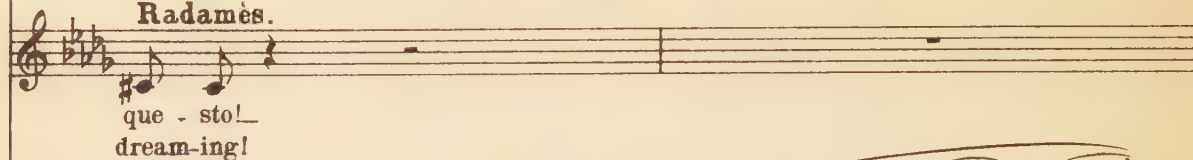
ver, no! sa - gno_ de - li - rio è
false! no! sure - ly_ this can be but

f *ppp*

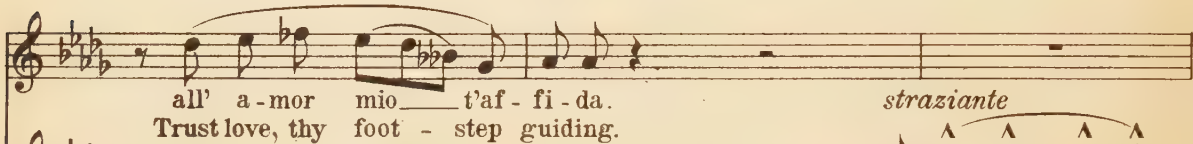
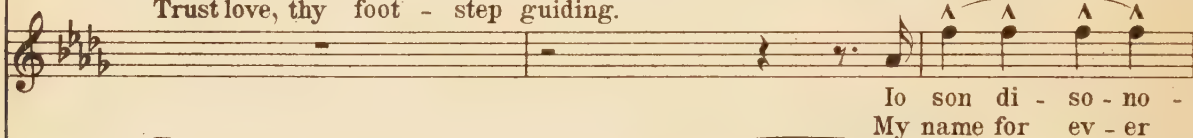
Aïda.



Radamès.



Amonasro.

*straziante*

Radamès.



Aïda.

Radamès.

Ti cal - ma!
Ah, calm thee!te tra - dii la pa - tria! tra - dii la pa - tri - a!
thee I've play'd the trai - tor! the trai-tor I have play'd!

Amonasro.

No: tu non sei col -
No: blame can never*pp**ten.*Io
Mype - vo - le, non sei col - pe - vo - le: e - ra vo - ler, e - ra vo - ler del
fall on thee, no blame can fall on thee: it was by fate, it was by fate com -*col canto*Ah no!
Ah no!son di - so - no - ra - to! io son di - so - no -
name for ev - er brand - ed! my name for ev - erfa - to!
mand - ed.No!
No!*mf*

Ah no!
Ah no!

ra - to! per te tra - dii la pa - tria! per
brand - ed! for thee I play'd the trai - tor! for

No!
No!

no: tu non
no: blame can

m.s.
m.d.
cresc. assai

ti cal - - - ma.
ah, calm thee.

te tra - dii la pa - tri - a!
thee the trai - tor I have play'd!

sei, non sei col - pe - vo - le.
nev - er, nev - er fall on thee.

Vien: ol-tre il Nil ne at -
Come, where be-yond the

in tempo
pp e staccato
col canto

ten - do - no i pro - dia noi de - vo - ti, là del tuo
Nile arrayed, War - ri - ors brave are wait - ing; There love thy

pp *pp*

cor, del tuo co - re i vo - ti co -
wish, love each fond wish sat - ing, Thou

Amneris. (from the temple.)

Tra-di -
Traitor

(dragging Radamès.)

ro - ne - rà l'a - mor. Vie - ni, vie - ni, vie - ni.
shalt be hap - py made. Come then, come then, come then.

p

Più presto.
Amneris.

tor!
vile!

Aïda.

Amonasro.

La mia ri - vall
My ri-val here!

L'o - pra
Dost thou

Più presto. (♩ = 144.)

ff

Radamès.

Prestissimo.
(rushing between them)

Amonasro.

(advancing with dagger
towards Amneris)

Ar - re - sta, in -
De - sist, thou

mia a strugger vie - ni!
come to mar my pro-jects!

Muori!
Die then!

Prestissimo. (♩ = 120.)

Radamès.

(to Aïda and Amonasro)

sa - no!
madman!

Presto! fug - gi - te!
Fly quick! de - lay not!

Amonasro.

Ramphis.

Oh rabbia!
Oh fu - ry!

Guardie, o - là!
Soldiers, ad - vance!

Vie - ni, o fig-lia.
Come then, my daughter.

Ramphis. (to the guards)

L'in - se-gui-te!
Fol - low af-ter!

sempre ff

Radamès.

(to Ramphis)

Sa-cer-do - te, io re-sto a te.
Priest of I - sis, I yield to thee.

col canto

ff

ff

Act IV.

Scene and Duet.

Amneris and Radamès.

SCENE I. A hall in the King's palace.

On the left, a large portal leading to the subterranean hall of justice. A passage on the right, leading to the prison of Radamès.

Allegro agitato presto. ($\text{♩} = 144$)

Piano. *p* *vuota.*

(Amneris mournfully crouched before the portal.)

Amneris.

Recit.

L'abbor-ri-ta ri - va-le a me sfug-gi-a—
She, my ri-val de - test - ed, has es-cap'd me—

(Recitative.)

mf

Allegro moderato.

Dai sa - cer -
And from the

pausa lunga

do - ti Ra-da-mès at - ten-de dei tra-di-tor la pe-na— Tra-di-tor e-gli non
priest-hood Ra-da-mès a-waits the sen - tence on a traitor. Yet a trai-tor he is

pp

Allegro agitato. (♩=144)

è —
not.

Pur ri - ve - lò di
Tho' he disclos'd the

f

guerra l'al-to se-gre-to— e - gli fug-gir vo - le - a— con lei fug-
weighty se - crets of warfare, flight was his true in - tention, and flight with

gi-re_ Tra-di - to - ri tut-ti! a morte! a mor- - -
her, too. They are trai-tors all, then! deserving to per- - -

te! Oh! che mai par-lo? Io
ish! What am I say-ing? I

con
Sempre pianissimo.
(♩ = 92.)
legato

passione
l'a-mo, io l'a - mo sem - pre — Di-spe-ra - - to, in - sa - no è que - st'a -
love him, still I love him: — Yes, in - sane and desp'rate is the

mor che la mia vi - ta strug - ge.
love my wretched life de - stroy - ing.

lungo silenzio

Oh! s'ei po - tes - sea - mar - mi! Vor - rei sal - var - lo. — E
Ah! could he on - ly love me! I fain would save him. — Yet

pp

risoluto

come? Si ten - ti! Guardie: Ra - da - mès qui
can I? One ef - fort! Soldiers: Ra - da - mès bring

ff

Andante sostenuto.

ven - ga.
hith - er.

mf *f*

Amneris.

Già i sa - cer - do - ti - a -
Now — to the hall the

*con passione**ppp*

du - nan - si
priests pro - ceed.

ar - bi - tri del tuo fa - to;
Whose judg - ment thou art wait - ing;

pur — dell' ac - cu - sa or - ri - bi - le
Yet — there is hope from this foul deed

scol - par - ti an - cor t'è
Thy - self of dis - cul -

*con agitazione**animando un poco*

da - to;
pat - ing;

ti scol - pa, e la tua gra - zia
Once clear — to gain thy par - don

con espress.

*portando
la voce con espress.*

io pre-ghe-rò dal tro-no, e nun-zia di per-
I at the throne's foot kneel-ing, For mer-cy dear ap-

do-no, e nun-zia di per-do-no, di vi-ta a te sa-rò.
peal-ing, for mercy dear ap-peal-ing, Life will I ren-der thee. **Radamès.**

Di
From

mie-di-scolpe i giu-di-ci mai non u-dran l'ac-cen-to; di-
me my judg-es ne'er will hear One word of ex-cul-pa-tion; In

nan-zi ai Numi agl'uo-mi-ni nè vil, nè reo mi sen-to. Prof-
sight of heaven I am clear, Nor fear its rep-ro-ba-tion. My

fer - se il lab-bro in - cau - to fa - tal — se-gre-to, è ve - ro, ma
lips — I kept no guard on, The se - cret I im-part - ed, But

p *pp* *ten.*

pu - ro il mio pen-sie - ro, ma pu-ro il mio pen - sie - ro e l'onor mio re-
guilt - less and pure-heart-ed, but guiltless and pure-heart - ed From stain my honor's

p

Amneris. *string. un poco*

Sal - va - ti dun-que e scol - pa - ti. Tu mor - rai —
Then save thy life, and clear thyself. Wouldst thou die?

stò. free. No. No! La vita ab- My life is

12 *string. un poco* *pp*

bor - ro; d'o - gni gau - - dio la fon - te i-na-ri-
hate - full! Of all plea - - sure for ev - er 'tis di-

cresc. e string. *ppp*

di - ta, sva - ni - ta o - gni spe - ran - za, sol bra - mo di mo -
vest - ed, with - out hope's priceless trea - sure, 'tis bet - ter far to

Amneris. *Più animato. Cantabile.*

Mo - ri - re! Ah! ——— tu dei vi - ve - re! —
Wouldst die, then? Ah! ——— thou for me shalt live! —

rir. die. *Più animato. (♩ = 84)*

fz

Sì, al - l'a - mor mio vi - vra - i; per te le an - go - sie or -
Live, of all my love as - sur - ed; The keen - est pangs that

ppp legato

accentate

ri - bi - li di mor - te jo già pro - va - i; t'a -
death can give, For thee have I en - dur - ed! By

mai, — sof-fer - si tan - to — ve - glia - i le not-ti in
love — condemn'd to lan - guish, — Long vig - ils I've spent in

dolciss.

grandioso

pian - to — e pa - - tria, e tro - - no, e —
an - guish, my coun - - try, my pow - - er, my

fz

tro - - no, e vi - - ta,
pow - - er, ex - is - - tence,

tut - - to da - re - i, tut-to, tut - to da-rei per
all — I'd sur - ren - der, I would all sur - ren - der for
Radamès.

Per For

te.
thee.

es - sa an-ch'io la pa - - tria, per es - sa an-ch'io la
her I too my coun - - try, for her I too my

m. d.

m. s.

pa - - tria e - l'o - nor mio, e l'o - nor
coun - - try, hon - - or and life, ay, life and

Amneris.

Poco più.

Di lei non più!—
No more of her!

mi - o tra - di - a—
hon - or sur - ren - der'd!

L'in - fa-mia m'at-
Dis-hon-or a -

Poco più. (♩ = 100)

ten - de e vuoi ch'io vi - va? -
waits me, Yet thou wilt save me?

ff

Tempo I.

Mi - se-ro ap-pien mi fe - sti, A - i - da a me to -
Thou - all my hope hast shak - en, A - i - da thou hast

string. a poco a poco
animando un poco

p

glie - sti, spen - ta l'hai for - se - e in do-no of-fri la vi-ta a
tak - en; Hap - ly thou hast slain her, - And yet of - fer-est life to

ff

Amneris.

Io - di sua mor-te o - ri - gi - ne! No! vi-ve A-
I, on her life lay guilt-y hands? No! She is

me?
me?

ff

Più mosso.

i - da!
liv - ing!Nei di-spe-ra-tia - ne - li-ti del-
When rout-ed fled the sav - age bands, ToVi - - vel
Liv - - ing!

Più mosso. (♩ = 120.)

*ppp**animando un poco*l'or - - de fug-gi - ti - ve
fate war's chances giv - ing,sol cad - de il
per - ish'd her*animando un poco*pa - dre. —
fa - ther. —Spar - ve ne
Van - ish'd, nor

Radamès.

Ed el - la?
And she then?

più no - vel - la s'eb - be: -
 aught heard we then fur - ther. -

Gli Dei l'ad -
 The gods her

Radamès.
dolce

du - ca - no sal - va al - le pa - trie mu - ra, ei - gno - ri
 path — guide then, Safe to her home re - turn - ing, guard her, too,

dolce

Amneris. **Recitative.**

Ma, s'io ti sal - va,
 But if I save thee,

Radamès.

la — sven - tu - ra di — chi per lei mor - rà!
 e'er — from learning That — I for her sake die!

ppp con canto

giu - rami che più non la ve - drai: — A lei ri-nun - zia per
wilt thou swear her sight e'er to re - sign? Swear to renounce her for

Nol pos - so!
I can - not!

ppp

sempre — e tu vi - vrai! — Anco - na volta: a
ev - er, life shall be thine! — Once more thy answer: wilt

Nol pos - so!
I can - not!

lei ri - nun - cia: — Mo - rir vuoi dunque, in - sa - no?
thou re-nounce her? Life's thread wouldst thou then sev - er?

È va - no! — Pronto a mo -
No, nev - er! I am pre -

Allegro agitato.

Chi ti sal - va, scia - gu -
From the fate now hang - ing

rir son già.
pared to die.

Allegro agitato. (♩ = 144.)

ff

f

ra - to, dal - la sor - te che t'a - spetta? In fu -
o'er thee, Who will save thee, wretched be - ing? She whose

ro - re hai tu can - gia - to un a - mor che qual non
heart could once a - dore thee, Now is mad thy mor - tal

ha. De' miei pian - ti la ven - det - ta or dal
foe. Heav - en, all my an - guish see - ing, Will a -

pp *f* *pp*

ciel si com - pi - rà, de' miei pian - ti la ven -
 venge this cru - el blow, Heav - en, all my an - guish

det - ta or dal ciel, dal
 see - ing, Will a - venge, a -

Poco più sostenuto.

ciel si com - pi - rà.
 venge this cru - el blow.

Radamès.

È la mor - te un ben su -
 Void of ter - ror death now ap -

Poco più sostenuto. (♩ = 120.)

Ah! ——— chi ti sal - va?
 Ah! ——— who will save thee?

pre - mo se per lei ——— mo - rir m'è da - to; nel su -
 pear - eth, Since I ——— die ——— for her I cher - ish; In the ———

cresc. *f* *stentato* *pp*

bir ——— lè - stremo fa - to gau - dii im - men - si il cor a -
 hour ——— when I ——— per - ish, With ——— de - light ——— my heart will

cresc. *f*

De' miei pian - ti la ven - det - ta or dal
 Heav - en, all my an - guish see - ing, Will a -

vra,
 glow,

gau - dii im -
 Then with de -

Tempo I.

ciel, _____ ciel, _____ dal ciel si com - pi -
 venge, _____ a - venge, _____ a - venge this mor - tal
 men - si _____ il cor a -
 light _____ my heart will

Tempo doppio lo stesso movimento.

rà. De' miei pianti la ven - det - ta
 blow. All my anguish, heav - en see - ing,
 vrà; l'i - ra u - ma - na più non te - mo, te - mo sol la tua pie - tà;
 glow; Wrath no more this bo - som feareth, Scorn for thee a - lone I know;

Tempo doppio lo stesso movimento.

or _____ dal ciel si
 Will _____ a - venge this
 l'i - ra u - ma - na più non te - mo, te - mo sol la
 Wrath no more this bo - som feareth, Scorn for thee a -

(Amneris, overcome, sinks on a chair.)

com - pi - rà.
cru - el blow.

(Exit Radamès, attended by guards.)

tua pie - tà.
lone I know.

The first system of the musical score. It includes two vocal staves at the top and a grand staff (treble and bass clef) for piano accompaniment below. The vocal staves have lyrics underneath them. The piano accompaniment begins with a forte (ff) dynamic marking.

The second system of the musical score, consisting of a grand staff for piano accompaniment. It continues the musical theme from the first system.

The third system of the musical score, consisting of a grand staff for piano accompaniment. It continues the musical theme from the previous systems.

The fourth system of the musical score, consisting of a grand staff for piano accompaniment. It continues the musical theme from the previous systems.

The fifth system of the musical score, consisting of a grand staff for piano accompaniment. It concludes the page with a final chord and a fermata. A first ending bracket is visible in the final measure.

Scene of the Judgment. Amneris, Ramphis and Chorus.

Andante mosso (J=84)
(alone, in the utmost despair.)

Amneris.

Oh! - mè! mo-rir mi
Ah me! 'tis death ap -

Piano.

p legato

ppp

sen-to
proaches!

Oh! chi lo sal-va?
Who now will save him?

(choked with emotion.)

E in po-ter di co - sto-ro io stessa lo get - tai! -
He is now in their power, his sentence I have seal'd! -

rp

O ra, a te im-pre - co-a-tro - ce ge - lo - si - a, che la sua
Oh, how I curse thee, Jea-lous-y, vile monster, thou who hast

mor - te eil - lut - to e - ter - no del mio cor se - gna - stil
doom'd him to death, and me to ev - er - last - ing sor - row!

(sees the Priests.) *f*

Ec - co i fa - ta - li, gli - ne - so -
Now yonder come, re - morse - less, re -

ra - ti mi - ni - stri di mor - te. Oh! ch'io non
lent - less, his mer - ci - less judg - es. Ah! let me

(covers her face with her hands)

veg - ga quel - le bian - che lar - ve!
not behold those white - rob'd phantoms!

E in po - ter di co - sto - ro io stes - sa lo get - tai! io stessa!
He is now in their power; I 'twas, his fate that seal'd! I on - ly!

io stessa lo gettai! e in poter di co-storo io stes-sa lo get-tai!_
 I on-ly, I a-lonel He is now in their pow-er, I have seal'd his fate!_

Lo stesso movimento.

Ramphis.

Chorus.

Spir - to del Nu - me so-vra noi di - scen - di!_
 Heav - en - ly Spir - it, in our hearts de - scend - ing, -

Spir - to del Nu - me so-vra noi di - scen - di!_
 Heav - en - ly Spir - it, in our hearts de - scend - ing, -

Spir - to del Nu - me so-vra noi di - scen - di!_
 Heav - en - ly Spir - it, in our hearts de - scend - ing, -

ne av - vi - va al rag - gio del - l'e - ter - na lu - ce;_
 Kin - dle of right - eous - ness the flame e - ter - nal;_

ne av - vi - va al rag - gio del - l'e - ter - na lu - ce;_
 Kin - dle of right - eous - ness the flame e - ter - nal;_

ne av - vi - va al rag - gio del - l'e - ter - na lu - ce;_
 Kin - dle of right - eous - ness the flame e - ter - nal;_

pel lab - bro no - stro tua giu - sti - zia ap - pren - di.
Un - to our sentence truth and right - eous - ness lend - ing.

pel lab - bro no - stro tua giu - sti - zia ap - pren - di.
Un - to our sen - tence truth and right - eous - ness lend - ing.

pel lab - bro no - stro tua giu - sti - zia ap - pren - di.
Un - to our sen - tence truth and right - eous - ness lend - ing.

Allegro.
Amoris.

Nu - mi, pie - tà del mio stra - zia - to
Pit - y, oh heav'n, this heart so sore - ly

Allegro. (♩ = 120.)

co - re! Egli è in - no - cen - te, lo sal - va - te, o
wound - ed! His heart is guilt - less, save him pow'r's su -

Nu - mi! Di-spe - ra - to, tremendo è il mio do-lo -
per - nal! For my sorrow is despair - ing, deep, un-bound

(sees Radamès, and exclaims)

Oh! chi lo sal - va?
Ah! who will save him?

(Radamès crosses with guards, and enters the subterranean hall.)

Ramphis.Spir - to del Nu - me
Heav - en - ly Spir - it,so - vra noi di - scen - di!
in our heart descend - ing!Spir - to del Nu - me
Heav - en - ly Spir - it,so - vra noi di - scen - di!
in our heart de - scend - ing!Spir - to del Nu - me
Heav - en - ly Spir - it,so - vra noi di - scen - di!
in our heart de - scend - ing!

tutta forza

Amneris.*morendo*Oh! chi lo sal - va? Mi sen - to mo - rir! oh - mè! oh - mè! mi sen - to mo - rir!
Who, who will save him? I feel death approach, ah me! ah me! I feel death approach!

f *ppp* *morendo* *col canto*

Ramphis. (In the crypt.)*tonante*Ra - da - mès! Ra - da - mès! Ra - da - mès!
Ra - da - mès! Ra - da - mès! Ra - da - mès! (from the crypt.)

ff *f*

ff

Tu ri - ve - la - sti del - la patria i se - gre - ti al - lo stra - nie - ro. — Di -
 Thou hast betray - ed of thy count - ry the secrets to aid the foe - man. — De -

Amneris.

Allegro.

a tempo *con impeto*

scol - pa - ti! fend thy-self! E - gli - ta - ce: Tra - di - tor!
 He is si - lent. Traitor vile!

Chorus. Di - scol - pa - ti! De - fend thy-self! Tra - di - tor! Trai - tor vile!

Di - scol - pa - ti! De - fend thy-self! Tra - di - tor! Trai - tor vile!

Allegro. (♩ = 120.)

pp *ff*

tà! spare him, e - gli è in - no - cen - te, Nu - mi, pie -
 ne'er was he guilt - y; ah, spare him,

Ramphis.

tà, — Nu - mi, — piè - tà! Ra - da -
 heaven, ah, — spare his life. (in the subterranean hall.) Ra - da -

mès! — Ra - da - mès! — Ra - da - mès! —
 mès! — Ra - da - mès! — Ra - da - mès! —

ff *p*

senza misura

Tu di - ser - ta - sti dal cam - po il dì che pre - ce - dea la pu - gna... Di -
 Thou hast desert - ed th'en - campment the very day before the com - bat... De -

Amneris.

con impeto Ah pie - Mer - cy,
 scol - pa - ti! fend thy-self! E - gli ta - ce: — Tra - di - tor!
 He is si - lent. Trai - tor vile!

Chorus. Di - scol - pa - ti! De - fend thy-self! Tra - di - tor! Trai - tor vile!
 Di - scol - pa - ti! De - fend thy-self! Tra - di - tor! Trai - tor vile!

ppp *ff*

tà! — ah! — lo sal - va - te, Nu - mi, — pie —
 spare him, save him, oh heav'n ah, — spare him, —

p *dim.*

ta, Nu - mi, pie - tà! life!
heavn, ah, spare his

Ramphis.

(from the crypt)

Ra - da -
Ra - da -

mès! Ra - da - mès! Ra - da - mès!
mes! Ra - da - mes! Ra - da - mes!

ff

senza misura

tua fè vio - la - sti, al - la pa - tria sper - giu - ro, al Re, al - l'o - nor. Di -
Hast broken faith as a trai - tor to country, to King, to hon - or. De -

Amneris.

Ah pie -
Mer - cy

scol - pa - ti!
fend thyself!

E - gli ta - ce: - Tra - di - tor!
He is si - lent. Trai - tor vile!

Chorus. Di - scol - pa - ti!
De - fend thy - self!

Tra - di - tor!
Trai - tor vile!

Di - scol - pa - ti!
De - fend thy - self!

Tra - di - tor!
Trai - tor vile!

ppp

ff

tà! Ah! lo sal - va - te, Nu - mi, pie - ta, Nu - mi, pie -
 spare him! Save him, oh heav - en, ah heav'n, spare him, heav'n, spare his

dim.

Poco ritenuto.

tà! life! **Ramphis. f** Ra - da - mès, è de - ci - so il tuo
 Ra - da - mès, we thy fate have de -

Chorus. f Ra - da - mès, è de - ci - so il tuo
 Ra - da - mès, we thy fate have de -

Ra - da - mès, è de - ci - so il tuo
 Ra - da - mès, we thy fate have de -

Poco ritenuto.

fa - to, de - gli in - fa - mi la mor - te tu a -
 cid - ed, of a trai - tor the fate shall be

fa - to; de - gli in - fa - mi la mor - te tu a -
 cid - ed, of a trai - tor the fate shall be

fa - to; de - gli in - fa - mi la mor - te tu a -
 cid - ed, of a trai - tor the fate shall be

ff

vrai; sot - to l'a - ra del Nu - me sde - gna - - to, sot - to
thine; 'Neath the al - tar whose god thou'st de - rid - - ed, 'neath the

vrai; sot - to l'a - ra del Nu - me sde - gna - - to, sot - to
thine; 'Neath the al - tar whose god thou'st de - rid - - ed, 'neath the

vrai; sot - to l'a - ra del Nu - me sde - gna - - to, sot - to
thine; 'Neath the al - tar whose god thou'st de - rid - - ed, 'neath the

l'a - ra del Nu - me sde - gna - to a te vi - vo fia schiu - so l'a - vel.
al - tar whose god thou hast de - rid - ed, Thou a sepulchre liv - ing shalt find.

l'a - ra del Nu - me sde - gna - to a te vi - vo fia schiuso l'a - vel.
al - tar whose god thou hast de - rid - ed, Thou a sep - ul - chre liv - ing shalt find.

l'a - ra del Nu - me sde - gna - to a te vi - vo fia schiuso l'a - vel.
al - tar whose god thou hast de - rid - ed, Thou a sep - ul - chre liv - ing shalt find.

Più vivo.

ff string. ff

A lui vi - vo - la tom - ba - oh! g'in - fa - mi! nè di
Find a sep - ul - chre liv - ing - Oh, ye wretches! ev - er

dim. pp

san - gue son pa - ghi giam - mai - e si chia - man mi - ni - stri del
blood-thirsty, vengeful, and blind, Yet who serve of kind heav - en the

Come prima.

(The Priests re-enter out of the crypt)

ciel!
shrine!

ff

Ramphis.

Tra - di - tor! tra - di - tor! tra - di -
Trai - tor vile! trai - tor vile! trai - tor

Chorus. Tra - di - tor! tra - di - tor! tra - di -
Trai - tor vile! trai - tor vile! trai - tor

Tra - di - tor! tra - di - tor! tra - di -
Trai - tor vile! trai - tor vile! trai - tor

pp

Amneris. (confronting the Priests.)
molto accentato.

Sa - cer - do - - ti: com - pi - ste un de - lit - to! Ti - gri in - fa - mi di san - gue as - se -
 Priests of I - sis, your sentence is o - dious! Ti - gers, ev - er ex - ult - ing in

tor!
vile!

tor!
vile!

tor!
vile!

Lo stesso movimento.

col canto

ff

ppp

a tempo, affrett.

ta - te -
slaugh - ter!

voi la ter - ra ed i
Of the earth and the

Nu - mi ol - - trag -
gods all laws ye

Poco mosso. (♩ = 120.)

m. s.

gia - - te!
out - - rage!

voi pu - ni - to chi col - pe non
He is guilt - less, whose death ye de -

ff

ha!
vise!

Sa-cer-do - te: que-st'uo - mo che uc-
Priest of I - sis, this man whom you

Ramphis.

È tra-di - tor!
He is condemn'd!

mor - rà!
He dies!

Chorus.

È tra-di - tor! mor - rà!
He is con - demn'd! He dies!

È tra-di - tor! mor - rà!
He is con - demn'd! He dies!

ci - di, tu lo sai da me un gior - no fu a - ma - to L'a - na - te - ma d'un
mur-der, Well ye know, in my heart I have cher-ish'd: May the curse of a

m. s.

ppp

ff

co - re stra - zia - to
heart whose hope has per - ish'd

col suo
Fall on

san-gue su te ri-ca - drà!
him— who mer - cy de - nies!
Ramphis.

È tra-di - tor! mor -
He is con-demn'd! He

Chorus.

È tra-di - tor! mor -
He is con - demn'd! He

È tra-di - tor! mor -
He is con - demn'd! He

ff

Sostenuto.

frase larga

Voi— la ter - ra ed i Nu - mi ol - trag - gia -
All— the laws— of the earth and gods ye out -

rà! mor -
dies! re -

rà! mor -
dies! re -

rà! mor -
dies! re -

Sostenuto.

frase larga

te_ voi_ pu - ni - te, pu - ni - te_ chi_
 ragel He_ is guilt - less, is guilt - less, whose

rà!
 call!

rà!
 call!

rà!
 call!

Mosso.

col - pe_ non_ ha. Ah no, ah no, non è, non
 death_ ye_ de - vise! Ah no, ah no, not he, not

È tra - di - tor! _____ mor - rà! _____ mor - rà!
 A trai - tor's death _____ he dies! _____ He dies!

È tra - di - tor! _____ mor - rà! _____ mor - rà!
 A trai - tor's death _____ he dies! _____ He dies!

È tra - di - tor! _____ mor - rà! _____ mor - rà!
 A trai - tor's death _____ he dies! _____ He dies!

Mosso. (♩ = 160)

*stent.**tr*

è, _____ ah no, non è, no, no, non è tra - di -
 he, _____ ah no, ah no, no, no, no trai - tor is -

È tra - di - tor! è tra - di - tor! mor -
 He is con - demn'd! He is con - demn'd! He _____

È tra - di - tor! è tra - di - tor! mor -
 He is con - demn'd! He is con - demn'd! He _____

È tra - di - tor! è tra - di - tor! mor -
 He is con - demn'd! He is con - demn'd! He _____

stent.

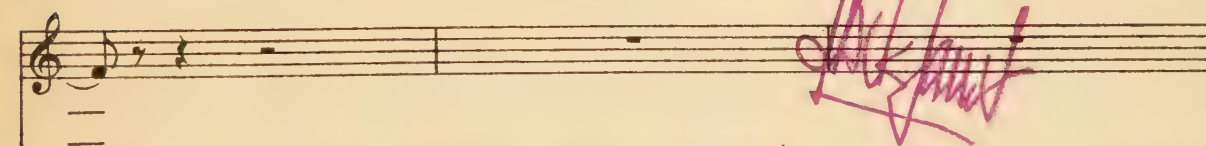
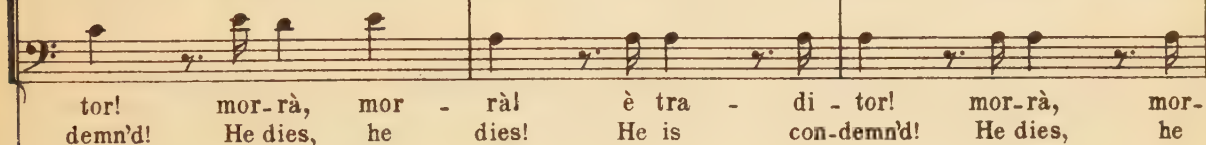
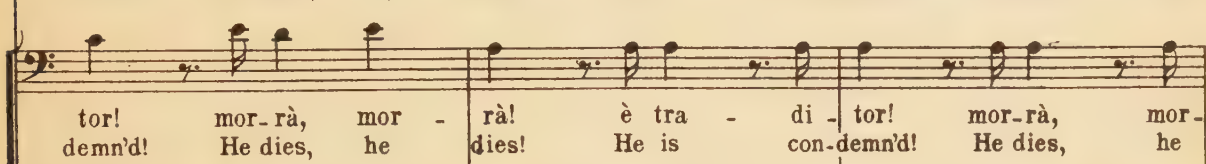
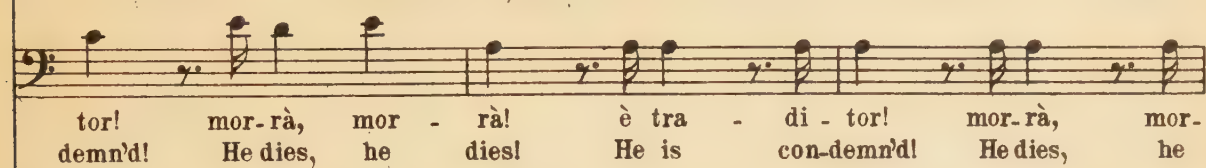
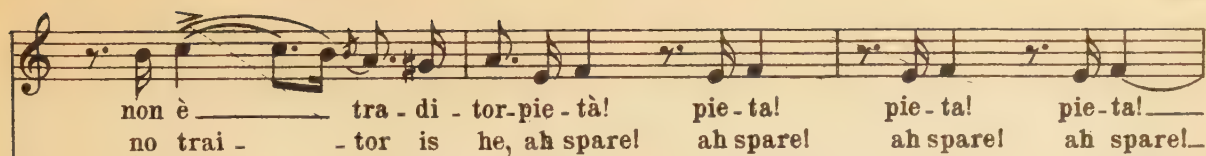
tor, ah no, ah no, non è _____ tra - di - tor, ah no, ah no,
 he, ah no, ah no, no trai - tor is he, ah no, ah no,

rà! è tra - di - tor! mor-rà, mor - rà! è tra - di -
 dies! He is con-demn'd! He dies, he dies! He is con -

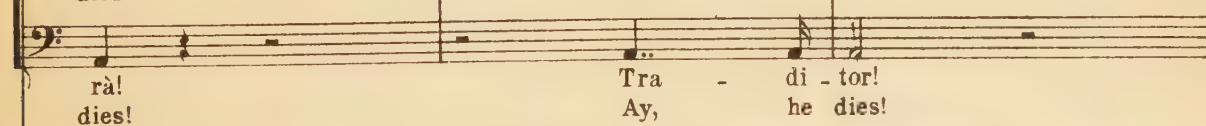
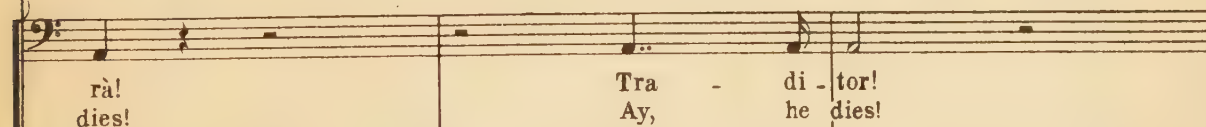
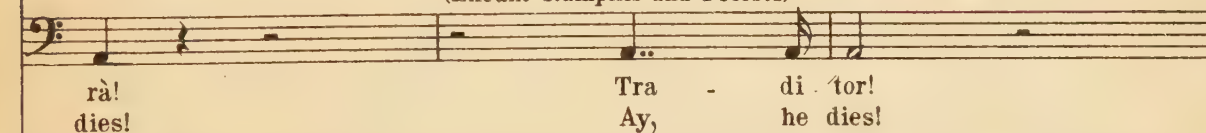
rà! è tra - di - tor! mor-rà, mor - rà! è tra - di -
 dies! He is con-demn'd! He dies, he dies! He is con -

rà! è tra - di - tor! mor-rà, mor - rà! è tra - di -
 dies! He is con-demn'd! He dies, he dies! He is con -

ff



(Exeunt Ramphis and Priests)



tra - di - tor! He shall die! tra - di - shall

tra - di - tor! He shall die! tra - di - shall

tra - di - tor! He shall die! tra - di - shall

Amneris.

Em - pia raz - za! a - na - te - ma su
Im - pious priest - hood! curs - es light on ye

tor! die!

tor! die!

tor! die!

ff

voil! all! la ven - det - ta del ciel, del ciel - seen - de -
On your heads heav - en's ven - geance, ven - geance will

Musical score for the first system. The vocal line (treble clef) has lyrics: *rà! a - na - te - ma su voi!* and *fall! curs - es light on ye all!*. Above the final note is a fermata and the instruction *(exit wildly)*. The piano accompaniment (grand staff) features a series of chords and moving lines. Dynamic markings include *ff* (fortissimo) and *fz* (forzando).

Musical score for the second system. The piano accompaniment continues with a series of chords and moving lines. Dynamic markings include *tutta forza* and *fz*.

Musical score for the third system. The treble staff has a melodic line with a series of eighth notes. The bass staff has a series of chords and moving lines. Dynamic markings include *fz*.

Musical score for the fourth system. The treble staff has a melodic line with a series of eighth notes. The bass staff has a series of chords and moving lines. Dynamic markings include *fz*.

Musical score for the fifth system. The treble staff has a melodic line with a series of eighth notes. The bass staff has a series of chords and moving lines. Dynamic markings include *fz* and *secca*.

Scene and Duet. Last Finale.

Aïda and Radamès—Amneris and Chorus.

SCENE II. The scene is divided into two floors. The upper floor represents the interior of the Temple of Vulcan, resplendent with gold and glittering light. The lower floor is a crypt. Long arcades vanishing in the gloom. Colossal statues of Osiris with crossed hands support the pillars of the vault. Radamès is discovered in the crypt, on the steps of the stairs leading into the vault. Above, two priests are in the act of letting down the stone which closes the subterranean apartment.

Lo stesso movimento. (♩=80.)

Piano.

Piano introduction for the scene, marked "Lo stesso movimento. (♩=80.)" and "pp". The music is in G major, 2/4 time, and consists of a short, atmospheric piece for piano.

Radamès.

voce cupa

Vocal entry of Radamès, marked "voce cupa" and "pp". The music is in G major, 2/4 time, and consists of a short, atmospheric piece for voice.

La fa - tal pie - tra so - vra me si chiu - se
The fa - tal stone up - on me now is clos - ing

morendo

Vocal entry of Amneris, marked "morendo" and "pp". The music is in G major, 2/4 time, and consists of a short, atmospheric piece for voice.

Ec - co la tom - ba mi - a. Del dì la lu - ce più non ve -
Now has the tomb engulf'd me. I nev - er - more the light shall be -

morendo

Vocal entry of Radamès, marked "morendo" and "pp". The music is in G major, 2/4 time, and consists of a short, atmospheric piece for voice.

drò. — Non ri - ve - drò più A - i - da.
hold: — Ne'er shall I see A - i - da.

dolcissimo

A - i - da, o - ve sei tu? Pos - sa tu al - me - no vi - ver fe -
 A - i - da, where now art thou? What-e'er be - fall me, may'st thou be

pp

li - ce e la mia sor - te or - ren - da sem - pre i - gno - rar! Qual
 hap - py, ne'er may my fright - ful doom reach thy gen - tle ear. What

ge - mi - to! — U - na lar - va — u - na vi -
 groan was that! — 'Tis a phantom — some vi - sion

pp

sion — dread — No! No! for - ma u - ma - - na e
 No! No! sure that form is

que - sta — Ciel! A -
 hu - man! Heav'n! A -

Aïda.

Son i - ol
'Tis I, love! (in the utmost despair)

i - da! Tu? in que - sta tom - ba?
i - da! Thou? with me here bu - ried?

Andante. (♩ = 63)

Aïda. (sadly.)

Pre - sa - go il co - re del - la tua con - danna, in questa tom - ba che per te s'a -
My heart for - bod - ed this thy dread - ful sentence, And to this tomb, that shuts on thee its

pri - va io pe - ne - trai fur - ti - va. — e qui lon - ta - na da o - gni u - ma - no
portal, I crept un - seen by mor - tal. Here, far from all, where none can more be -

sguardo nel - le tue braccia de - si - ai mo - ri - re.
hold us, clasp'd in thy arms I am re - solv'd to per - ish.

dolce largo allarg. morendo Poco meno.

Mo - rir! — sì pu - ra è
To diel — so pure and
Poco meno. (♩ = 60)

espressivo.

bel - la! mo - rir! per me dà - mo - re_ de - gli an - ni tuoi nel
love - ly! For me thy - self so doom - ing_ In all thy beau - ty

pp

dolciss. senza string.

fio - re, de - gli an - ni tuoi nel fio - re fug - gir la vi - - -
bloom - ing, in all thy beau - ty bloom - ing Fade thus for ev - - -

ta! Ta - vea il cie - lo per l'a - mor cre - a - ta, ed io tuc -
er! Thou whom the heav'ns a - lone for love cre - at - ed, But to des -

con espressione *dim.* *con grazia dolciss. e legato*

ci - do per á - ver - ti a - ma - ta! No, non mor - rai! trop - po t'a - mai! trop - po sei bel -
troy thee was my love then fat - ed! Ah, no, those eyes so clear I prize, for death too love - ly

Aïda.

(as in a trance)

Andantino.
dolciss.

Ve - di? di mor-te lan-ge-lo
Seest thou, where death, in an-gel-guise,

là!
are!

Andantino. (♩ = 80)

pp

radian - te a noi s'ap - pres - sa
In heavn-ly ra-diance beam-ing,

ne ad - du-ce a e - ter-ni gau - dii
Would waft us to e-ter-nal joys,

sov-rà i suoi van - ni d'òr.
On golden wings a - bove?

dolce
Già veggo il ciel di-schiuder - si
See, heaven's gates are o - pen wide,

ppp

dim.
i - vi o-gni af-fan-no ces - sa,
Where tears are nev-er stream-ing,

i - vi co - min-cia l'e-sta-si
Where on-ly joy and bliss a-bide,

dolciss.

d'un im-mor-ta-le a - mor, _____ co - min-cia l'e - sta-si d'un
 And nev-er - fad-ing love, _____ Where joy and bliss a-bide, And

dolciss.

rall. Lo stesso movimento.

im-mor-ta - le a - mor.
 nev-er - fad - ing love.

Chorus in the Temple.

Priestesses.
SOPRANO. *mf* Im - - men - so, im-men - so
 Al - - migh - ty, al-migh - ty

TENOR. *mf*

Priests. Ah! Ah!

BASSES. *mf* Ah! Ah!

Lo stesso movimento. (♩ = 80)

col canto

Tri-ste can-to!
Doleful chanting!

Il no-stro in - no di
It is our death-chant re-

Il tri-pu - dio dei sacerdoti.
Of the priests 'tis the in-vo-cation.

Fthà, del mon - - - do spi-ri-to a - ni - ma-
Phthà, that wak - - - est, in all things breathing

mor-te. - (trying to displace the stone closing the vault)
sounding.

Nè le mie for-ti brac-cia smuo-ve - re ti po - tran - no, o fa-tal
Can-not my lus-ty sin-ews move from its place a mo-moment this fa-tal

tor,
life,

noi t'in-vo-
lo! we in-

noi t'in-vo-
lo! we in-

noi t'in-vo-
lo! we in-

In-van!

In vain!

Tut - to è fi-

All, all is

pie-tra!

stonel!

chia

voke

mo,

thee,

pp

t'in

we

vo

in

chia

voke

mo,

thee,

pp

t'in

we

vo

in

chia

voke

mo,

thee,

*dim.**Meno mosso.*

ni-to sul-la ter-ra per noi.

o-ver, hope on earth have we none. (with sad resignation)

O terra ad-

Fare-well, oh

È ve-ro! è ve-ro!

I fear it! I fear it!

chiam,

voke,

t'in

we

vo

in

chiam.

voke.

t'in

we

vo

in

chiam.

voke.

chiam,

voke,

t'in

we

vo

in

chiam.

voke.

Meno mosso. (♩ = 60)

di-o; ad-di-o val-le di pian-ti, — so-gno di gau-dio che in do-lor — sva-
earth, fare-well thou vale of sor-row, Brief dream of joy con-demnd to end — in

f *ten.* *pp* *morendo*

ppp

nì — A noi si schiu-de, si schiu-de il ciel, — si schiu-de il
woe; To us now o-pens, now o-pens the sky, — now opens the

f

ciel e l'al-me er-ran - ti — vo-la-no al rag-gio dell' e-ter-no
sky, an end-less mor-row — Un-shad-ow'd there e-ter-nal-ly shall

pp *dolciss.*

dì.
glow.
Radamès. O ter-ra ad-di-o; Farewell, oh earth,
O ter-ra ad-di-o; ad-di-o val-le di pian-ti, — so-gno di
Farewell, oh earth, fare-well, thou vale — of sor-row — Brief dream of

ppp *morendo*

a noi si schiu - de,
To us now o - pens,
gau-dio che in do - lor ——— sva - nì, — a noi si
joy con - demn'd to end ——— in woe, — To us now

si schiu - de il ciel,
now opes the sky,
schiu - de, si schiu - de il ciel, ——— si schiu - de il
o - pens, now o - pens the sky, ——— now opes the

si schiude il ciel, a noi si schiude il
now opes the sky, to us now opes the
ciel e l'al-meer-ran - ti ——— vo-lano al rag - gio dell' e - ter - no
sky, an end-less mor - row ——— Un-shad-ow'd there e - ter-nal - ly shall

Come prima

ciel.
sky.

di.
glow.

SOPRANO. *f* Im - men - so Fthà, noi t'in - vo - chiam, noi t'in - vo -
Al - might - y Phthà, thee we in - voke, thee we in -

TENOR. *f* Im - men - so Fthà, noi t'in - vo - chiam, noi t'in - vo -
Al - might - y Phthà, thee we in - voke, thee we in -

BASS. *f* Im - men - so Fthà, noi t'in - vo - chiam, noi t'in - vo -
Al - might - y Phthà, thee we in - voke, thee we in -

Chorus.

f Come prima

ppp Ah! *rinf.* si schiu -
Ah! now o -

ppp Ah! *rinf.* si schiu -
Ah! now o -

pp chiam, t'in - vo - chiam,
voke, we in - voke,

chiam,
voke,

chiam,
voke,

chiam,
voke, t'in - vo - chiam,
we in - voke,

pp *dim.*

pp

Come prima.

de il ciel. O ter - ra ad -
pens the sky. Fare - well, oh
Amneris (appears habited in mourning, and throws herself on the stone closing the vault.)

*pp*ciel.
sky.O ter - ra ad -
Fare - well, oh

de il
pens the
t'in - vo - chiam!
we in - voke!
t'in - vo - chiam!
we in - voke!

ppp

Come prima. (♩ = 62.)

di - o, ad - di - o val - le di pian - ti, - so - gno di
earth, fare - well, thou vale of sor - row, - Brief dream of
(suffocated with emotion.)

pp

di - o, ad - di - o val - le di pian - ti, - so - gno di
earth, fare - well, thou vale of sor - row, - Brief dream of
(suffocated with emotion.)

Pa - ce t'implo - ro.
Peace ev - er - last - ing.

pp

di - o, ad - di - o val - le di pian - ti, - so - gno di
earth, fare - well, thou vale of sor - row, - Brief dream of

*ppp**ppp*

di - o, ad - di - o val - le di pian - ti, - so - gno di
earth, fare - well, thou vale of sor - row, - Brief dream of

p

gaudio che in do-lor sva-ni,- a noi si schiude, si schiu-de il
 joy condemn'd to end in woe; To us now o-pens, now o-pens the

sal-ma a-do-ra-ta,-
 Oh, my belov-ed,

p

gaudio che in do-lor sva-ni,- a noi si schiude, si schiu-de il
 joy condemn'd to end in woe; To us now o-pens, now o-pens the

pppp *un poco cresc.*

pp

ciel, si schiude il ciel e l'alme erran - ti vo-la-no al
 sky, now opes the sky, an end-less mor - row Unshadow'd

I - si pla-ca-ta, I - sis re-lenting, I - si pla - I - sis re -

pp

ciel, si schiude il ciel e l'alme erran - ti vo-la-no al
 sky, now opes the sky, an end-less mor - row Unshadow'd

f *ppp*

rag - gio del-le-ter-no dī,- il ciel,- il ciel,-
 there e - ter-nal-ly shall glow,- the sky,- the sky,
 ca - ta ti schiu - da il ciel!
 lent-ing greet thee on high!

rag - gio del-le-ter-no dī,- il ciel,- il
 there e - ter-nal-ly shall glow,- the sky,- the

Noi t'in-vochiam, noi t'in-vochiam,
 Thee we in-voke, thee we in-voke,
 Noi t'in-vochiam, noi t'in-vochiam,
 Thee we in-voke, thee we in-voke,

f *ppp*

si schiude il ciel, si schiude il
 now opes the sky, now opes the
 ciel,- si schiude il ciel, si schiude il
 sky,- now opes the sky, now opes the

im - men - so Fthà,
 al - might - y Phthà,
 im - men - so Fthà,
 al - might - y Phthà,

im - men - so Fthà!
 al - might - y Phthà!
 im - men - so Fthà!
 al - might - y Phthà!

Chorus.

(falls and dies in the arms of Radamès.)

ciel.-

sky.-

Amneris. *ancora più piano*Pa - ce t'implo - ro,
Peace ev - er - last - ing,pa - ce t'implo - ro,
peace ev - er - last - ing,

ciel.-

sky.-

(Curtain slowly descends.)

*ppp***Amneris.**pa - ce, pa - ce,
ev - er - last - ingpa - - - ce!
peace!Im - men - so Fthà!
Al - might - y Phthà!Im - men - so Fthà!
Al - might - y Phthà!*pppp*

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